JANUARY 1988

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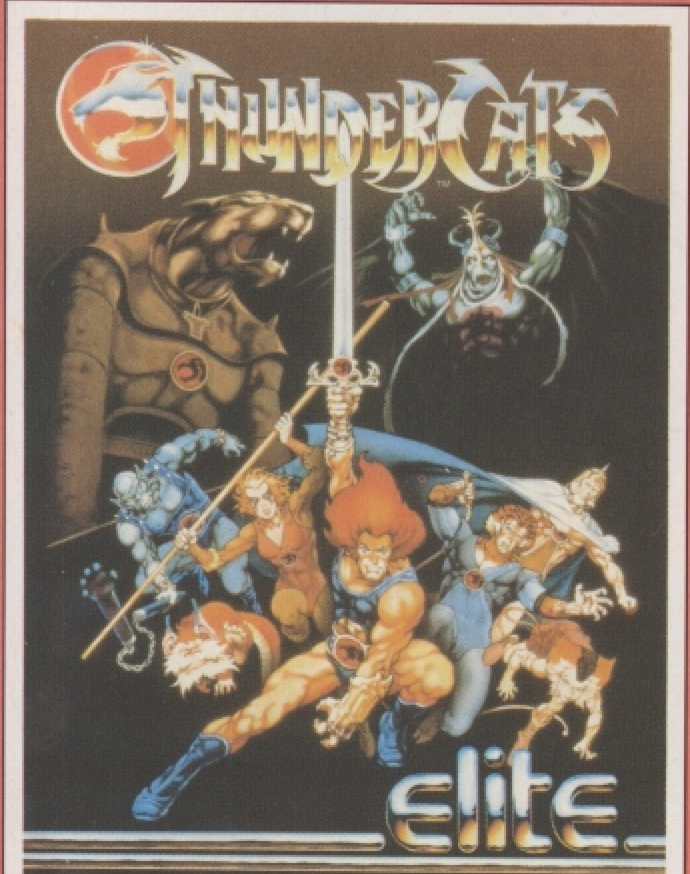
They said, ...

THUNDERCATS

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"If it's playability a
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Buggy Boy has l o
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"If you'll just load it up, we think you'll agree that in Buggy Boy Elite have definitely done the business." Commodore User.

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"It's rare that a computer game manages to give a real feeling of thrill and exhilaration, but Buggy Boy manages it! The graphics are absolutely superb - I've never seen such a smooth realistic 3D effect, and the 'feel' of the control method is tremendous." ZZAP-64.

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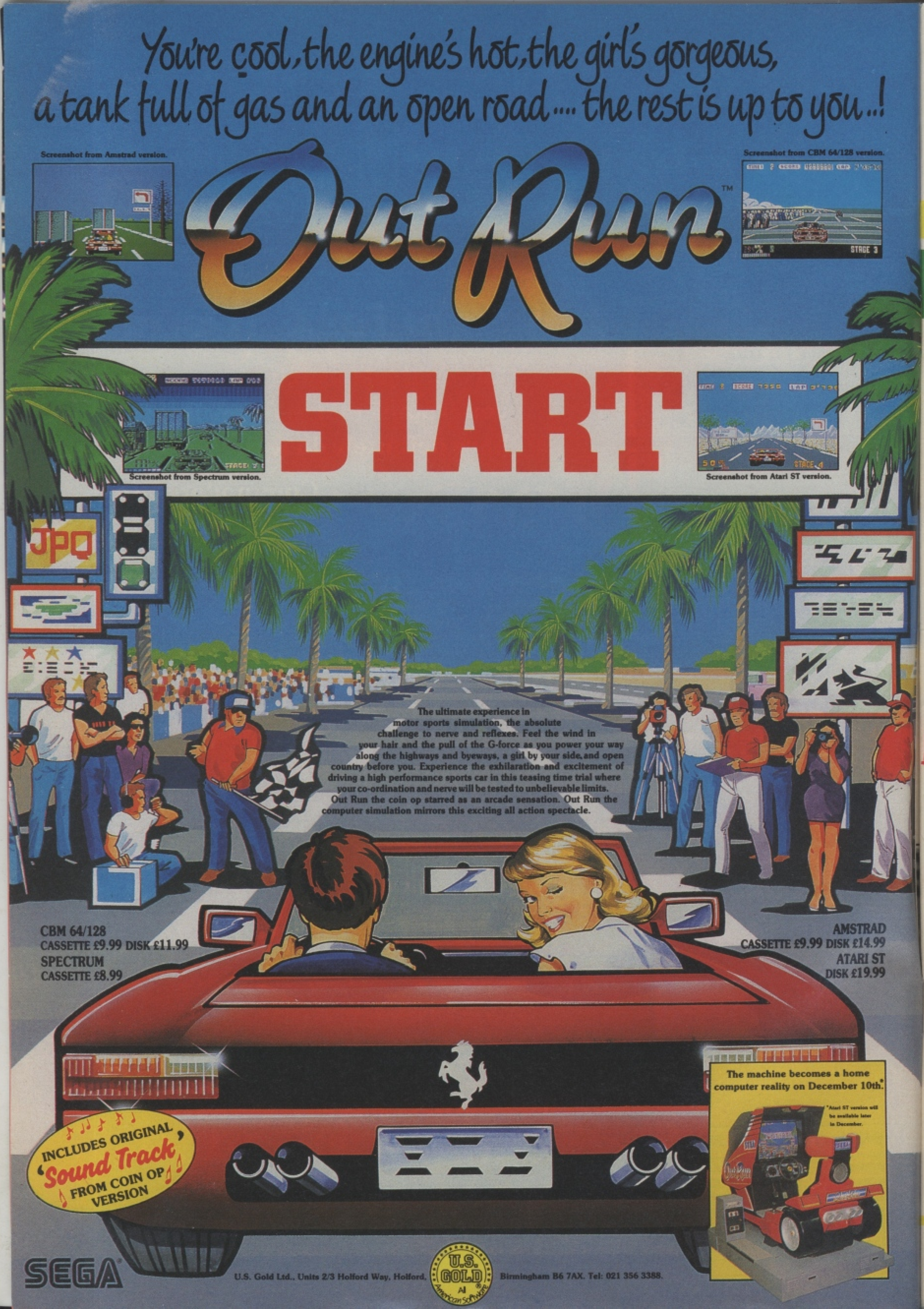
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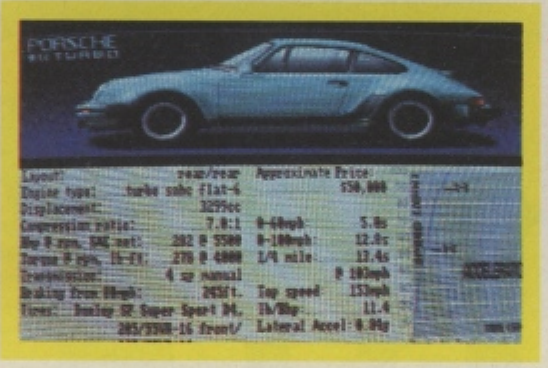
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Out Run™
Screenshot from CBM 64/128 version.
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Screenshot from Spectrum version.
Screenshot from Atari ST version.
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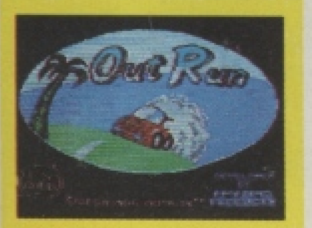
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Test Drive.

JANUARY

SPECIALS



Out Run.







Jinxter.

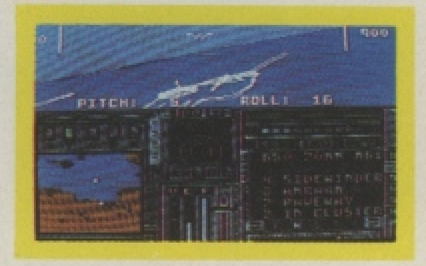


ED'S BIT ON THE SIDE

Right, that's it, I'm off. I just can't take any more of Nick Kelly's odd socks, Ferdy Hamilton's poor taste in football clubs, Mike Pattenden's strange addiction to Branston Pickle, and Elaine Bishop's scalpel throwing. I'm off to be the mean Ed on CU's sister magazine Computer and Video Games. Mike Pattenden takes over as Ed of CU — so you can all feel safe that your favourite mag is in safe hands. Ex Zzap Editor — Gary Penn joins the full time staff of CU to fill Mike's vacant seat. All that it remains for me to say is good luck to Gaz and Mike and thank you all for all your support over the last three years. (*Right that's enough Lacey get yourself upstairs I'm in charge now. MP*)

SCREEN SCENE

Stealth Figher.





Driller.



Insanity Fight.

Editor — Eugene Lacey; Deputy Editor — Mike Pattenden; Staff Writer — Nick Kelly; Designer — Elaine Bishop; Advertising Manager — Mark Scriven; Advertising Executive — Sian Jones; Copy Control — Angela Smart; Publisher — Terry Pratt; Editorial/Advertising — 01-251 6222; Back Issues — EMAP Frontline Limited, 1 Lincoln Court, Lincoln Road, Peterborough PE1 2RP Tel: 0733 555161; Subscriptions — PO Box 500, Leicester LE99 0AA Tel: 0858 34567; Annual Subs. (UK) £15; Europe — £24; World — £38. Registered Offices: Priory Court 30-32 Farringdon Lane, London EC1R 3AU. ISS 0265-721X.

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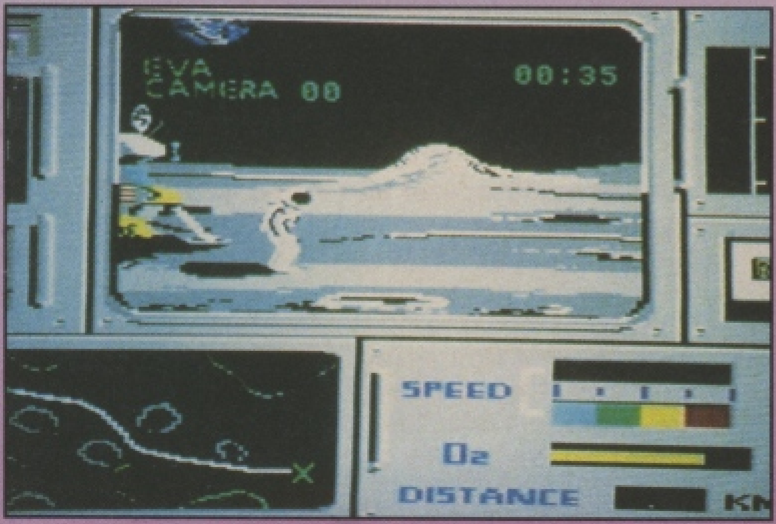
64,606
Jan-Jun 1987

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BUZZ

TOUR DE FORCE

Oh how we love to don our ridiculous skin-tight black half-trews, guzzle a bottle of Lucozade and hop on our bikes of a summer's afternoon . . . (*actually, it's the depths of winter now, and we prefer donning our duffle coats and spending our days having "high-powered editorial meetings" in the Pig and Filofax — Ed*). Well, anyway, some of us *do* know a thing or two about the grand old sport of cycling and we're just dying to check out this new *Tour De Force* thingie from Gremlin, in which you battle over five different countries and courses for the yellow jersey, dodging potholes and broken glass, and keeping an eye on our two main rivals, the American Wild Bill Stacey (*shome mishtake shurely — Ed*) and the Russian Ivan Ivanoff, two mean opponents not averse to playing dirty (*but I thought all the best cyclists in the world were from Ireland, like myself and Nick — Ed*). As I was saying, *Tour De Force* is out this month and . . . (*sorry, you've got to attend a high-powered editorial meeting this minute — Ed*).



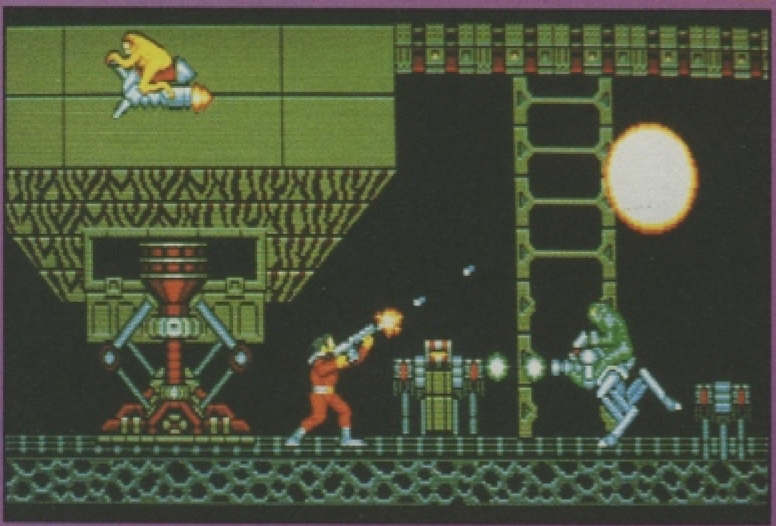


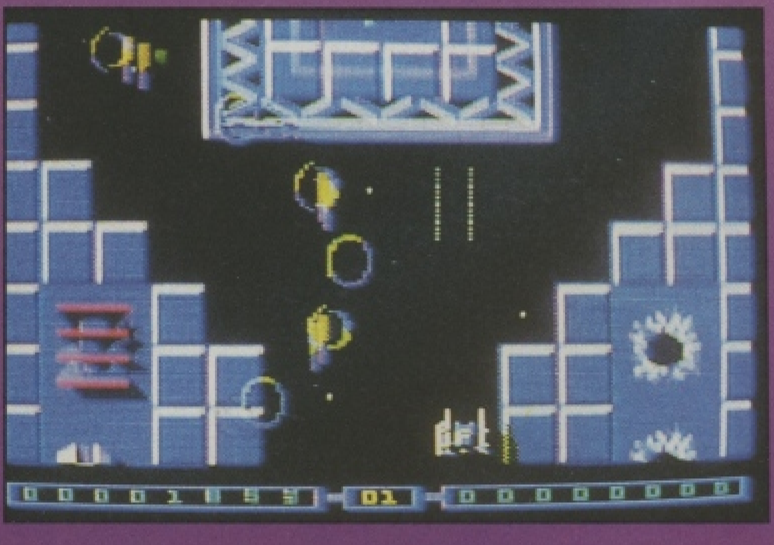
APOLLO 18

OK, we know all you hip CU readers think nothing of three circuits of Sigma Major before break-fast, but back in the Seventies the big thrill was to play golf on the humble but homely surface of our closest neighbour, the moon. Electronic Arts' *Apollo 18* is a sim which puts you in the cramped command module of a moon-bound rocket. You have to blast off and jettison stages at precisely the right moments, manually guide the lander onto the rocky lunar landscape, and there's even a spacewalk to repair a crippled surveillance satellite orbiting the Earth. For those who prefer the real thing, *Apollo 18* will be making its appearance any light-moment now.

BEDLAM

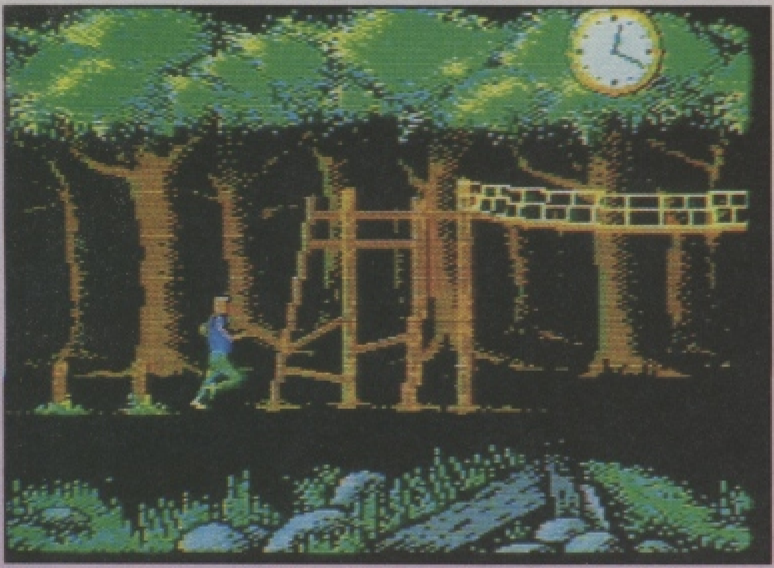
The wind will howl. Sleet will splatter against your window panes. You'll be marooned in a roomfull of pine needles, hot water bottle covers and soap-on-a-ropes. You'll be too broke to go out, you'll have 'flu and there won't be anything but The Best Of Wogan and Czechoslovakian cartoons on the telly. Yes, if you can't beg, borrow or steal at least one no-nonsense aerial shoot 'em up, early 1988 will be a dank and depressing time for you. Perhaps Go!'s newie *Bedlam* will be the thing to blast those January blues away. 16 space stations to fly over, up to 18 enemy fighters on the screen at any one time, indestructible force fields and pyramids to avoid and the occasional chance to teleport into pinball machines to notch up some serious bonus points. For one or two players, *Bedlam* is due for release this month.





OBLITERATOR

In *Obliterator* you're a bio-engineered freak who's just been beamed onto an alien cruiser threatening the peace and security of the free universe as we know it. Armed with a particle beam disrupter, lasers, and whatever bits and pieces you can find lying about you've got to overcome a variety of alien guards and high tech defences before crippling the vessel and saving humankind. We're informed by programmers Psygnosis that *Obliterator*'s three-dimensional playing field is about twice the size of *Barbarian* and that each area may need to be visited several times if success is to be yours. *Obliterator*, on Amiga, is due in the shops, like, soon.

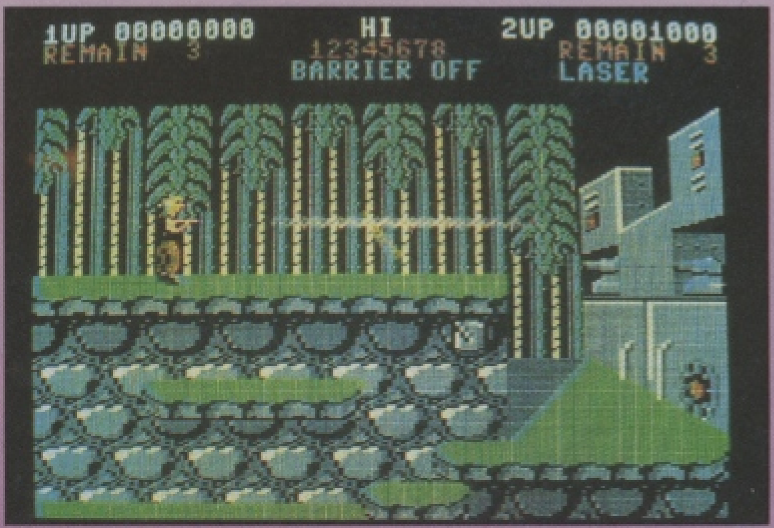


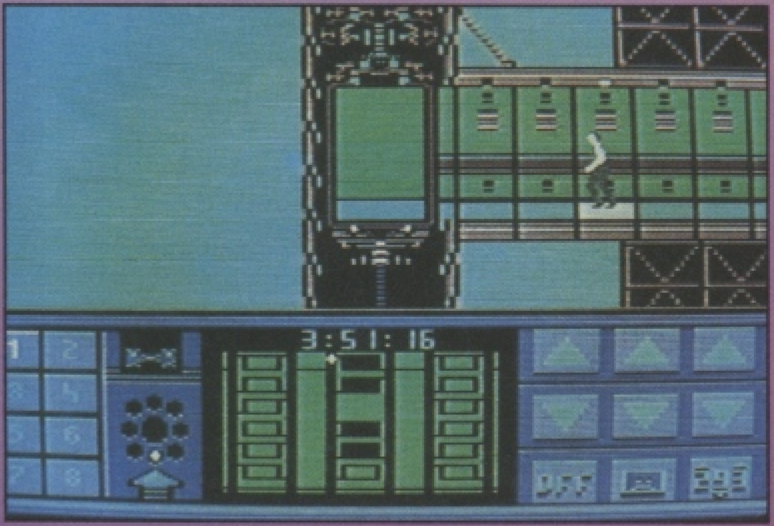
GRYZOR

When Ocean took on the job of converting *Gryzor* from the coin-op, they certainly took on a challenge. The original, for those who haven't seen it in the arcades, puts you in the boots of an athletic space commando who jogs through a horizontally scrolling landscape absolutely bristling with machine-gun posts, electric force fields and fanatical alien guerillas. Actually, "jogs" doesn't really do our hero justice: he careers along at about three trillion miles per second, spraying destruction high and low as he goes on his way to the vertical shoot 'em up phase in the alien rebel's HQ. Can Ocean possibly get this kind of speed onto a 64? Well, they've definitely put a lot of memory into it — the database is so massive that three separate loading sequences are required.

19

N-n-n-n-n-nineteen Eighty Eight! Yup, it's taken it's time, but now it's here. What are we prattling on about? Why, Cascade's new licence based on the Paul Hardcastle anti-war hit 45 of a couple of years back. Quite how Cascade were going to interpret a bunch of cut up segments of news reports about the Vietnam war for the 64 had been puzzling us a bit. Turns out that *19* will be not one but two completely separate games, and what you're going to be presented with next month is actually ***19 Part 1 — Boot Camp,*** with ***19 Part 2 — Vietnam*** coming over the horizon rather later this year. Anyhow, *Part I* takes you through the basic training of a draftee and our guess is that it'll involve plenty of *Combat School*-type hopping and leaping about the place, which, as the man says, can't be bad.





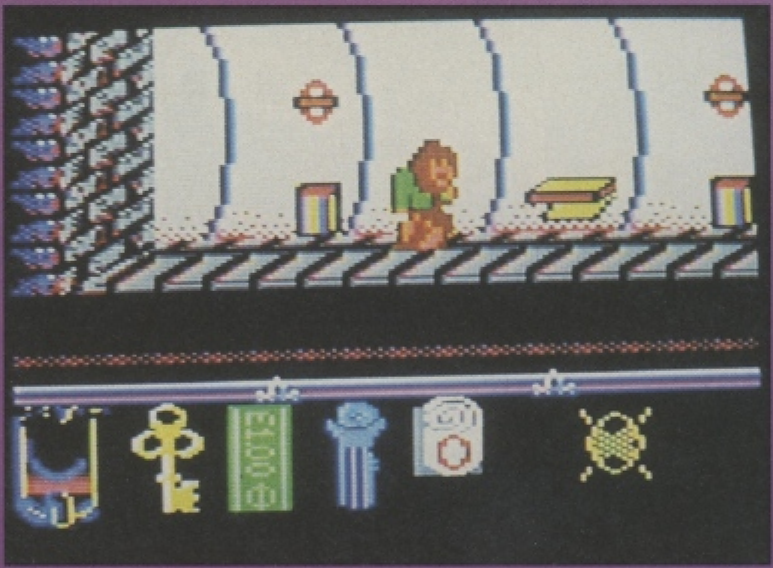
WEREWOLVES OF LONDON

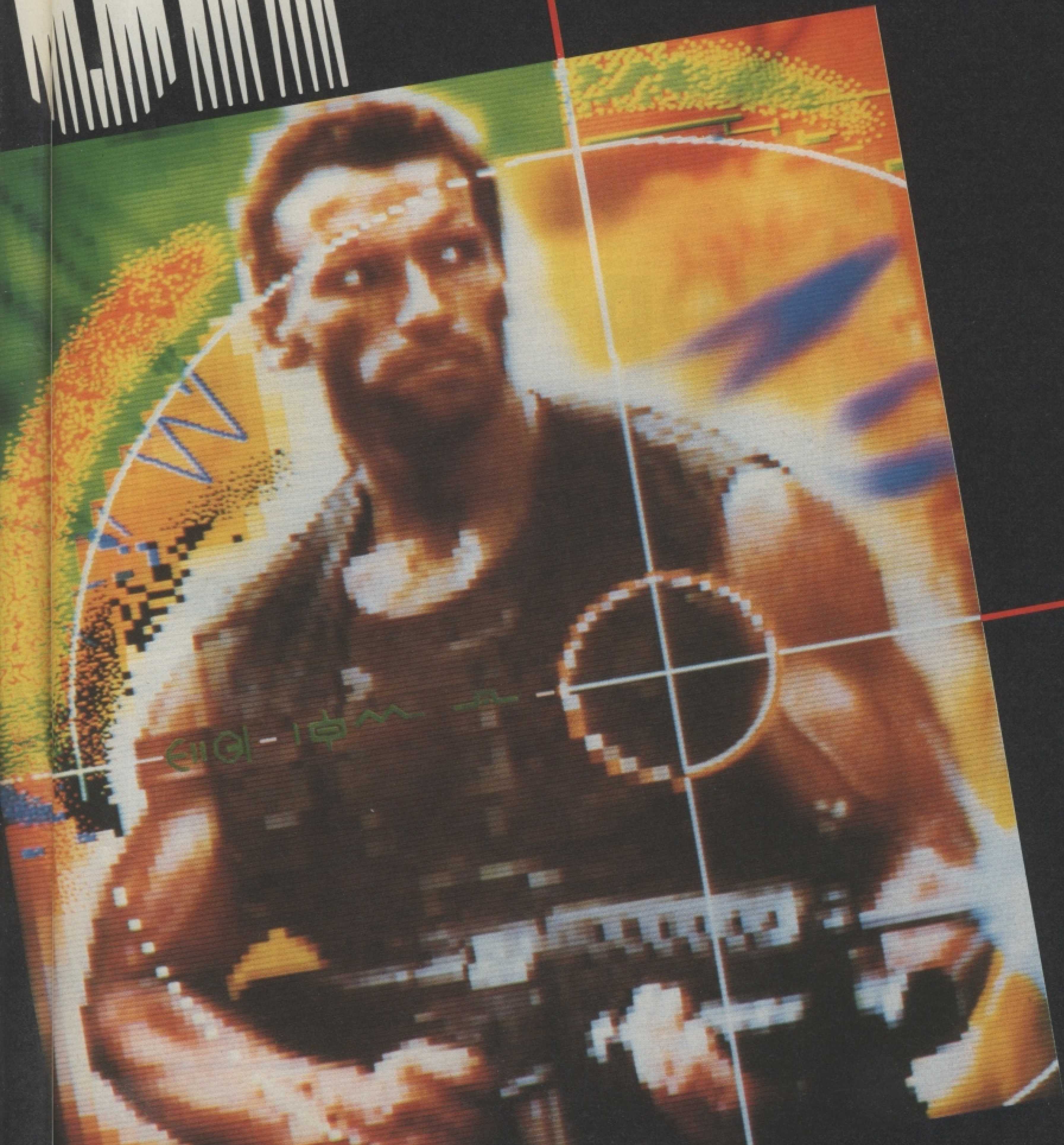
AAAA-ROOOOOOOO. . Not your fault really. Time was you were just another normal humanoid, of average tooth size, sparse in the body hair department, and a dedicated vegetarian. But that was before some frightful Hooray type, mysteriously endowed with supernatural powers, put a curse on you. Now, as soon as darkness falls you find yourself transmuting into your horrible befurred alter ego, and an irresistible urge forces you to wander through the capital biting large chunks out of all you meet. Through tubes and sewers, on streets and rooftops you are condemned to roam and chomp, avoiding or biting police officers and staying well clear of silver bullets. This hairy program, designed by Viz Design for Ariolasoft, will be out looking for your money any day now.

BUZZ

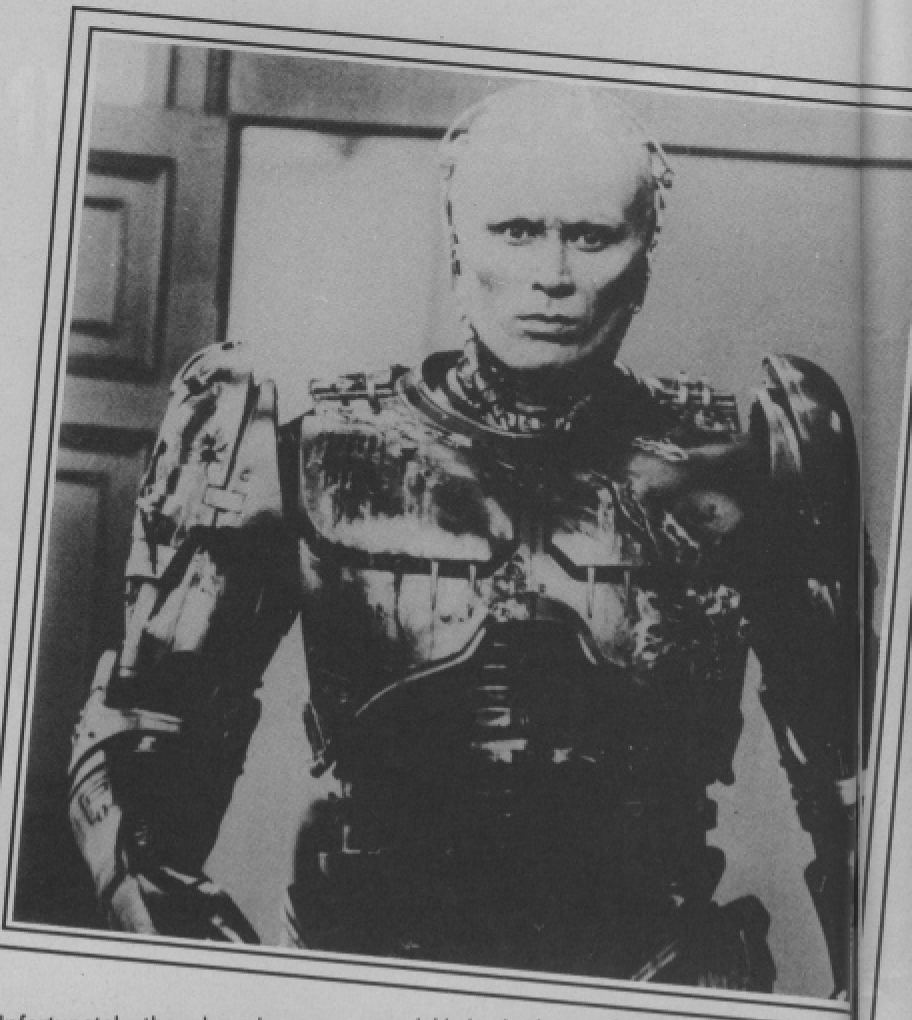
IMPOSSIBLE MISSION II

Christmas parties, tried and tested coin-op conversions, free Final Frontiers booklets, my but you haven't had to strain those brains recently, have you? But the resting period is now officially over with the announcement that Epyx are about to release a sequel to the classic *Impossible Mission*. This time instead of somersaulting around a piffling single block, you're making your way through a high tech office building which consists of four towers which encircle a central edifice, a structure which we're reliably informed "looks similar to the Western Boniventure Hotel in Los Angeles". The object of your exercise is to find five evil Elvin PIN's (personal identification numbers, you dolts) which will enable you to move around from tower to tower towards an eventual showdown with the enigmatic Elvin. With each tower varying in difficulty, an array of platforms, lifts and floors to negotiate and investigate for clues, and a host of superbad robotic nasties, this one's going to keep you guessing well into the New Year.





BUZZ



Ocean sign Robocop

Ocean Software have just signed up Orion Pictures' *Robocop* — some two months before the film's UK release date of February 5th! Still, Ocean can't be accused of acting too rashly: this gripping sci-fi-ish story has been raking in the dollars since its release in America and is expected to be a major hit here too.

Robocop is set in Detroit of the not-too-distant future, a time when South Africa has the bomb, rebel forces have taken over Acapulco airport and — no doubt as a result of the worldwide trend towards privitisation begun in the latter half of the Eighties — the policing of this troubled American city is now handled by the wonderfully-named Security Concepts Inc., a subsidiary of Omniconsumer Products.

Unfortunately, there have been a few initial hitches — in fact, thirty-one of the boys in blue have been bumped off since Security Concepts took over. So just how are they to regain control of the Motortown and halt the crime epidemic while, presumably, keeping costs down? The answer is, of course, to take one formerly brilliant but now rather dead cop named Murphy (played by Peter Weller), recondition what's left of him with state-of-the-art technology and let him loose on the criminals.

While they've certainly moved quickly in signing up the rights to this Paul Verhoeven movie, Ocean won't be in such a hurry when it comes to actually bringing out the product. According to a spokesman for the company although work has already commenced on (the game) it probably won't be surfacing before the PCW Show in September. "It would be easy to convert *Robocop* by just having a few robots running around shooting", Ocean told us, "but we're going for something special with this, which means putting in at least six to eight months work".

Budget labels break out

Early 1988 promises to be an interesting time for the world of budget software, with different companies vying with one another as never befrore to bring you MORE, CHEAPER, BIGGER and BETTER.

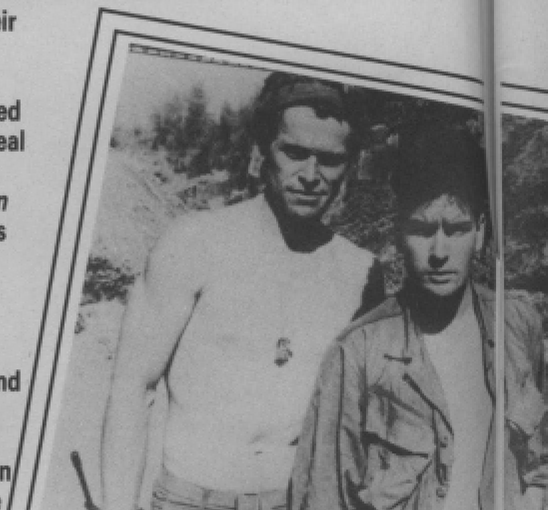
Taking a tip from the even wackier world of pop music, where re-mixes dubs and twelve-inch versions are all the rage, Code Masters have come up with the *Code Masters Plus* range, which will feature double-sided games: the A-side will be the standard game, with a much tougher "expert" version on the other side of the cassette. The first two releases in this format is *Super BMX Simulator* with a price tag of £4.99.

Telecomsoft, not to be outdone, are teaming up with those smart lads at Sensible Software to bring out a range of seven games under the banner of Sensible Silver, retailing at just £2.99 a shot. First off the blocks will be a 3-D vector graphics tank game called *Oh No!* And there's also talk of Telecomsoft producing some budget coin-op conversions — we can hardly wait.

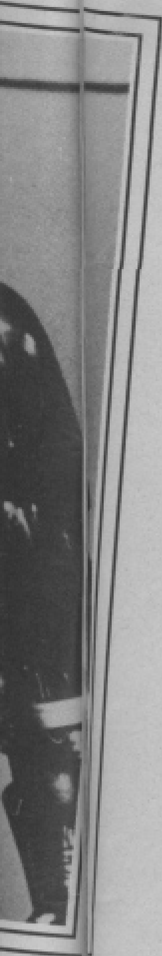
Meanwhile, budget giants Mastertronic remain tight-lipped in response to suggetions that they too may be planning some new budget products involving more than one game per cassette, but they did confirm that they have big plans in their pipeline, and that this space was one most definitely to be watched.

...and sell Pl

With the impending release of their long-awaited conversion of critically-acclaimed 'Nam film, *Platoon,* Ocean have just succeeded in tying up a major promotional deal with Video giants RCA/Columbia whereby every copy of the *Platoon* video will include, after the trailers and immediately before the film itself, a "commercial" for Ocean's conversion.



With the video launch a major one, involving a half a million pound promotional campaign, Ocean calculate that the plug for *Platoon — the Computer Game* will be seen by a staggering five million people in the UK alone within the first twenty-eight days of the video's release on January 29th. And with the game scheduled to be in the shops just a week earlier than that, it seems that Ocean are well-positioned to clean up with the game that they themselves describe as "the best thing we've ever done".



Telecomsoft win Morpheus Rights

There were plenty of smiling faces round at the headquarters of Telecomsoft on the evening of Friday, December 4th, the news came through that a High Court judge had just presented them with an early Christmas gift, in the form of a ruling that they, had the right to publish the two titles developed by Graftgold, *Morpheus* and *Magnetron*.

The decision is the culmination of a dispute which began when Graftgold, whose programming team includes Andrew Braybrook, signed a long term exclusive programming agreement with Telecomsoft, and also separate agreements allowing Telecomsoft to publish *Morpheus* and *Magnetron*, two programs which were already under development.

Up until this time, Graftgold had always designed exclusively for Hewson, although it subsequently transpired that there was no written agreement between Hewson and Graftgold. Hewson seem to have assumed that *Morpheus* and *Magnetron* would be coming out on their label (they even went so far as to send out review copies of *Morpheus* on this basis) and were taken aback when Telecomsoft issued legal proceedings preventing Hewson from releasing the games.

In the weeks before they came up for hearing, according to Telecomsoft's Debbie Sillitoe, a "very substantial" out-of-court settlement offer was made by them to Hewson, but this was rejected.

Telecomsoft's reaction to the court's decision in their favour was predictably jubilant. An embittered Andrew Hewson however, summed up his feelings about the judgement by saying that "the decision was not based on the merits of the case so much as on the respective amounts of financial muscle of the two parties. Obviously British Telecom had the greater financial muscle — I don't know why they don't just buy up the whole market."

To the victors, of course, go the spoils: Telecomsoft are planning to release *Morpheus* on their Rainbird label towards the end of January, with *Magnetron* likely to follow.

Coin-ops up for grabs

As we wave goodbye to 1987, there's a fierce struggle in progress among the big software houses for licences for the cream of the year's coin-op hits. Sega's *Afterburner*, Irem Corporation's *R-Type* and two from Taito, *Operation Wolf* and *Double Dragon*.

So who's in the running to convert what? Well, interestingly enough, the giant US Gold operation have confirmed that they will definitely *not* be signing up any of the four games. In any case, they have signed *Roadblasters, Rolling Thunder* and Data East's *Shackled, Go!* having just concluded a long term exclusive tie-up with Capcom (a union which will initially see the release of such titles as *Street Fighter, Black Tiger, 1943* and *Tiger Road* on the label), US Gold no doubt feel that they'll be well represented in the 1988 market as it is. Ocean, major converters of Taito games, would appear to be putting a strong bid for *Operation Wolf.*

Telecomsoft, Firebird's controlling company, are, according to a spokesperson are definitely chasing *one* big licence.

Activision weren't so coy: they've confirmed that they'll definitely be the ones to convert Irem's classic horizontally-scrolling shoot 'em up, *R-Type.*

So who'll end up with that? Well here are our tips:

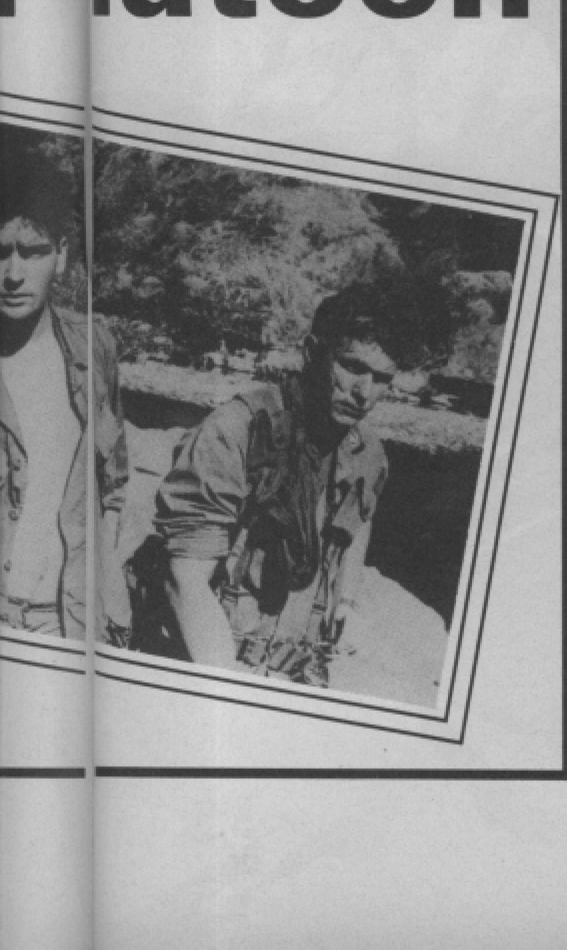
R-Type: possibly the most convertible of the four, Activision have picked up this desirable license, though we'd imagine it cost them a fair amount.

Double Dragon: though competition for this tremendous beat 'em was fierce, the shock news is that Mastertronic have stolen this from under everyone's noses. The product will appear late next year on both 8 bit and 16 bit formats though not at budget price.

Operation Wolf: we can't for the life of us see quite how this shooting game, can be seriously reproduced on the Amiga, let alone the 64, but our money's on Firebird to be the one to try.

Afterburner: toughest of the lot to guess, this one, and no doubt both the enormous speed of the arcade version, and the Sega's cool £250,000 asking price will have scared many off— but somehow, we have a feeling (just a feeling, mind), not Activision.

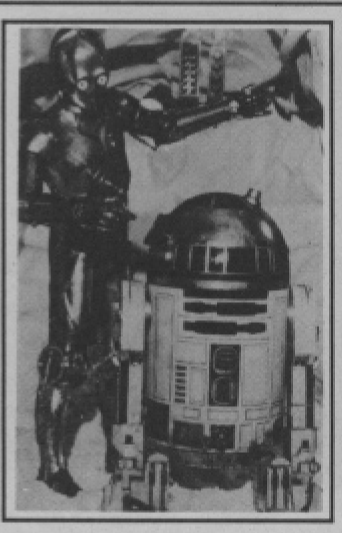
Platoon



Whreeeeeppp! Go Mastertronic

While some other software houses have been lashing out huge wads of dosh for the rights to use the main characters from various megabuck movies in their games, canny budget house Mastertronic have just signed up the rights to some more minor — but arguably far more interesting — stars of the silver screen.

Timed to coincide with the launch early in the New year of the BBC TV series "Droids", Mastertronic will be bringing up those lovable lumps of metal from the "Star Wars" movies,



R2D2 AND C3PO, now starring in their very own game, *Droids M.A.D.* And at a piffling £2.99, you can hardly go wrong.

BUZZ

Cat Out Of Bag: **That master of the wry thought bubble Garfield has just made his debut appearance on the 64, courtesy of The Edge. *Big Fat Hairy Deal* finds the feline world's greatest — and laziest — comedian attempting to release his beloved Arlene from the city pound, booting Odie, avoiding the Giant rat and of course staving off starvation with frequent snacks as he goes about his mission of mercy.**

Rocksoft: **Mean muthas of Rawk'n'Rawl Resistor (well, no, we hadn't heard of them before either) find themselves in the curious position of climbing the computer games chart with their song "The Fight". This strange state of affairs is due to forward thinking label Go! sticking the said musical work on the reverse side of the cassette of their game *Trantor*, thereby exposing these up-and-comings to the ears of squillions of game-playing persons throughout the cosmoverse. And for those who find themselves hooked by Resistor's debut offering, there are plans to include fresh sample of their genius on future Go! products.**

Yabba-dabba-doo: **Following a takeover, Argus Press Software are going to be changing their name to Grand Slam Entertainments. And, if that wasn't enough excitement for you, one of their first releases due out under the new handle will be a new Flintstone game, featuring the antics of the stone age Hanna Barbera characters.**

Big Brother 'Bytes: **Ariolasoft's new Magicbytes label are kicking off their 1988 releases with the aptly-named *Paranoia* in which you'll find yourself trying to escape from an Orwellian world dominated by the watchful interface nodes of a huge malevolent computer. It's out to get you — but you'll be able to get it first in February, on both 64 and Amiga.**

Sprocket Amiga offer: **Sprocketeers Evesham Micros have announced that they will be giving away a FREE AMIGA to anybody who can find a piece of commercially available 64 software compatible with the 1541C disk but not with their fab new disk drive, the Evesham Excelerator. Just write the name of the program on a postcard and send it to Evesham Micros, c/o Solution P.R., Carlton House, 11-12 Marlborough Place, Brighton, before March 1st 1988.**

BUZZ

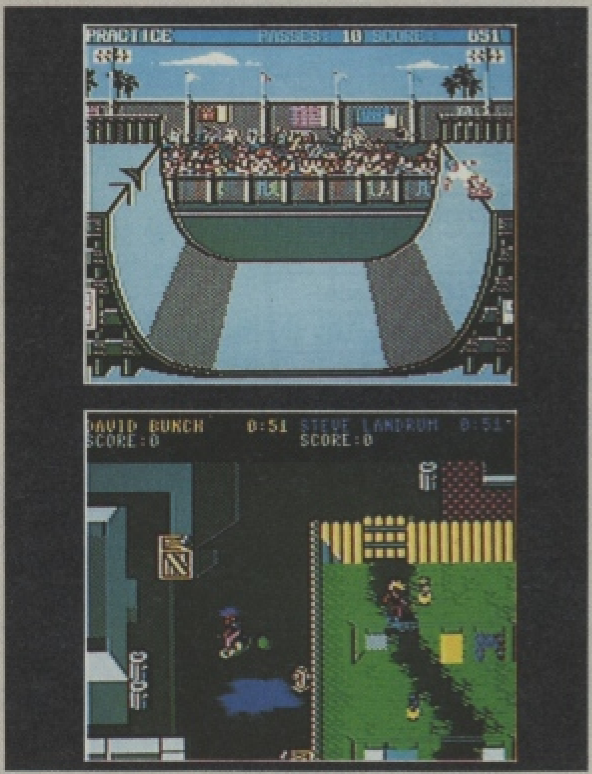

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WORST TEN CHRISTMAS PRESENTS

1)	Soap on a rope
2)	Box of Weekend chocolates
3)	Brut aftershave
4)	Measles
5)	Buckeroo
6)	Platignum pen and pencil set
7)	Tank Top
8)	Royal family jigsaw (1000 piece)
9)	A bean bag
10)	A Hooked on Classics LP

Bubblers: Winfield football boots, Smiths geometry set, zip up cardi.



RTS

Well what a shocker-no sign of *Out Run!* The truth of it is that these charts were collated before *Out Run* was released at the end of November. That's why there's no sign of it. You could have had it the other way of course like Smiths who made the game number one in their chart before it was even delivered. That leaves *California Games* up there which is a nice reminder of warmer climes if nothing else. In fact it figures as a new entry along with nine others this month, seven of them in the top ten. Clearly *Combat School* is making a big drive for promotion along with *The Shoot 'Em Up Construction Set* and *IK+*. That's the Christmas rush for you, and *Buggy Boy's* in pursuit as well. On the budget side *Micro Rhythm Plus* follows in the footsteps of its predecesor as a rare utility chart hit. Interestingly although there are still seven budget titles in the chart they don't figure as highly as usual and that reflects the amount of spending going on.

Over on Amiga *Psyngosis* are rapidly establishing themselves as the software house to watch. Argus' excellent *Hunt For Red October* shows well too and it's clear that by next year things are going to get better still. Watch out for the Amiga it's going to go like a bomb!

Readers Coin-op Chart

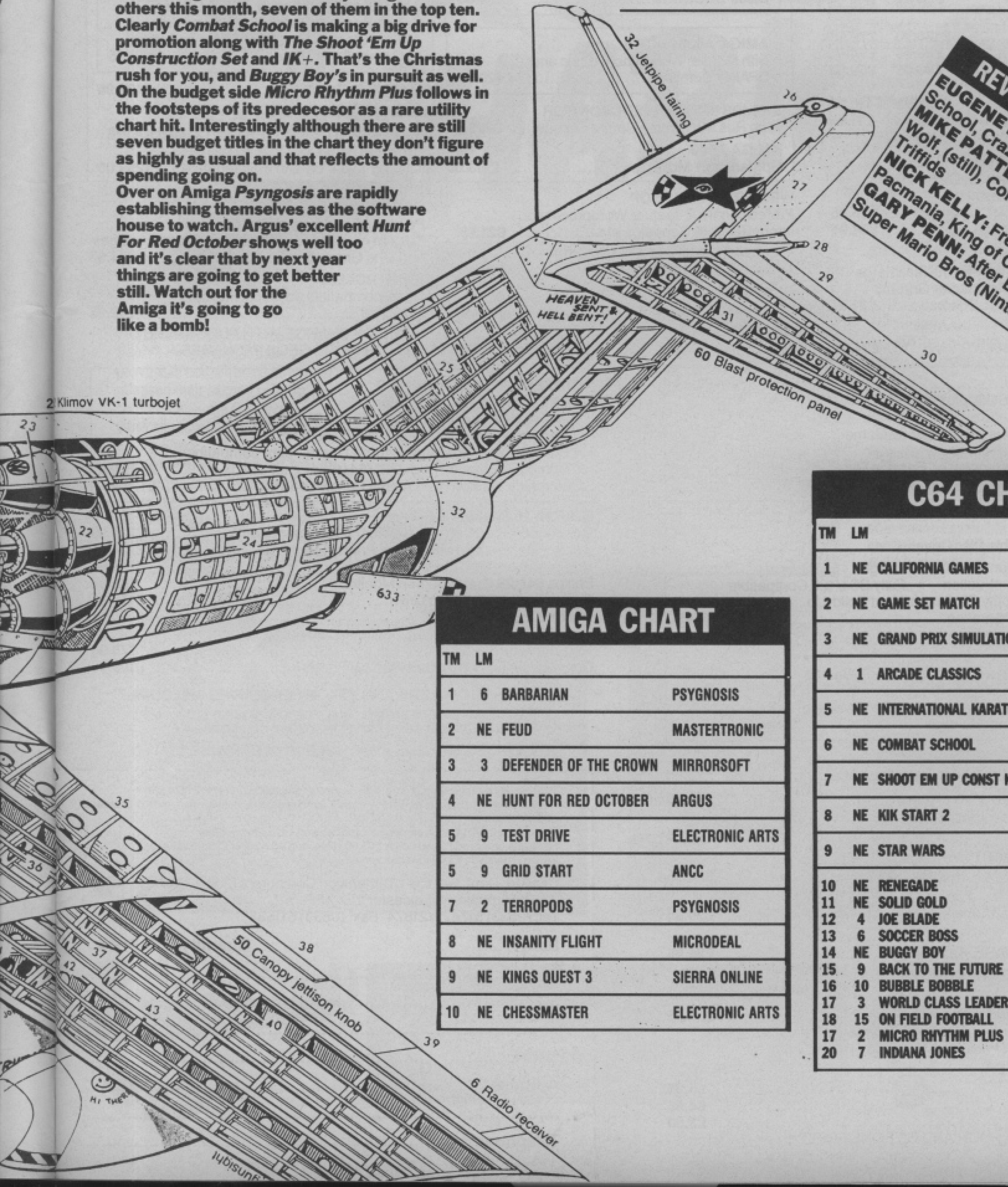


TM	LM	
1	NE	AFTER BURNER
2	1	OUT RUN
3	2	DOUBLE DRAGON
4	NE	720
5	NE	COMBAT SCHOOL

Get yer top fives in for next month's ASAP. First five lucky devils out of the tri-coloured hat get this season's ultimate designer garment, a turbo-powered CU T-shirt. Top fives should be sent to Coin-op chart, Commodore User, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. And don't forget to tell us whether your chest size is puny, ample, or absolutely elephantine.

REVIEWERS CHOICE

EUGENE LACEY: Combat School, Crazy Cars, Flying Shark
MIKE PATTENDEN: Operation Wolf, (still), Combat School, The Triffids
NICK KELLY: Free Kick, Pacmania, King of Chicago
GARY PENN: After Burner, Super Mario Bros (Nintendo)



AMIGA CHART

TM	LM		
1	6	BARBARIAN	PSYGNOSIS
2	NE	FEUD	MASTERTRONIC
3	3	DEFENDER OF THE CROWN	MIRRORSOFT
4	NE	HUNT FOR RED OCTOBER	ARGUS
5	9	TEST DRIVE	ELECTRONIC ARTS
5	9	GRID START	ANCC
7	2	TERROPODS	PSYGNOSIS
8	NE	INSANITY FLIGHT	MICRODEAL
9	NE	KINGS QUEST 3	SIERRA ONLINE
10	NE	CHESSMASTER	ELECTRONIC ARTS

C64 CHART

TM	LM		
1	NE	CALIFORNIA GAMES	EPYX
2	NE	GAME SET MATCH	OCEAN
3	NE	GRAND PRIX SIMULATION	CODE MASTERS
4	1	ARCADE CLASSICS	FIREBIRD
5	NE	INTERNATIONAL KARATE	ACTIVISION
6	NE	COMBAT SCHOOL	OCEAN
7	NE	SHOOT EM UP CONST KIT	OUTLAW
8	NE	KIK START 2	MASTERTRANIC
9	NE	STAR WARS	OUTMARK
10	NE	RENEGADE	IMAGINE
11	NE	SOLID GOLD	US GOLD
12	4	JOE BLADE	PLAYERS
13	6	SOCCER BOSS	ALTERNATIVE
14	NE	BUGGY BOY	ELITE
15	9	BACK TO THE FUTURE	FIREBIRD
16	10	BUBBLE BOBBLE	FIREBIRD
17	3	WORLD CLASS LEADERSHIP	ACESS-US GOLD
18	15	ON FIELD FOOTBALL	FIREBIRD
17	2	MICRO RHYTHM PLUS	FIREBIRD
20	7	INDIANA JONES	US GOLD



FLYING SHARK

64/128
Firebird Gold
Price: £9.99/ cass
£12.95/ disk

With a brilliant conversion of Taito's *Bubble Bobble* under their proverbial belt, Firebird have now released their second coin-op conversion — the five-level, vertically scrolling shoot 'em up *Flying Shark*.

It's very much in the *1942* mould, with formations of enemy planes attacking from the top, side and occasionally the bottom of the screen — it's up to you to blow them out of the sky before they get you.

Erradicating a squadron of yellow planes results in a bonus of 1,000 points, while wiping out a red squadron allows you to improve your firepower by collecting the floating credit which appears.

But *Flying Shark* isn't just planes, planes and more planes . . . tanks, patrol boats and heavily defended battleships are also out for your blood. Should the going prove a little too tough, you can always unleash one of your three smart bombs to take care of any enemy craft and bullets in the immediate vicinity. Extra bombs can be acquired along the way by collecting the respective tokens — and you certainly need them. You see, the smart bombs are activated by holding down the fire button and pushing forward on the joystick, and it's all too easy to unintentionally release them.



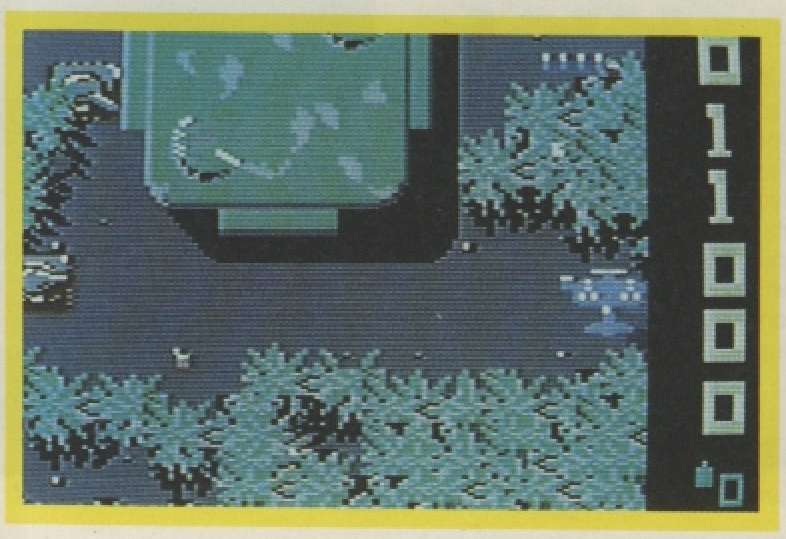
The coin-op version is one of the more playable games of its type, but sadly this conversion is unnecessarily frustrating — almost to the point of being unplayable. What makes it so annoyingly tough are the enemy bullets — there are a lot of them, and while the scenery is attractive, the colour scheme used makes it difficult to spot the bullets.

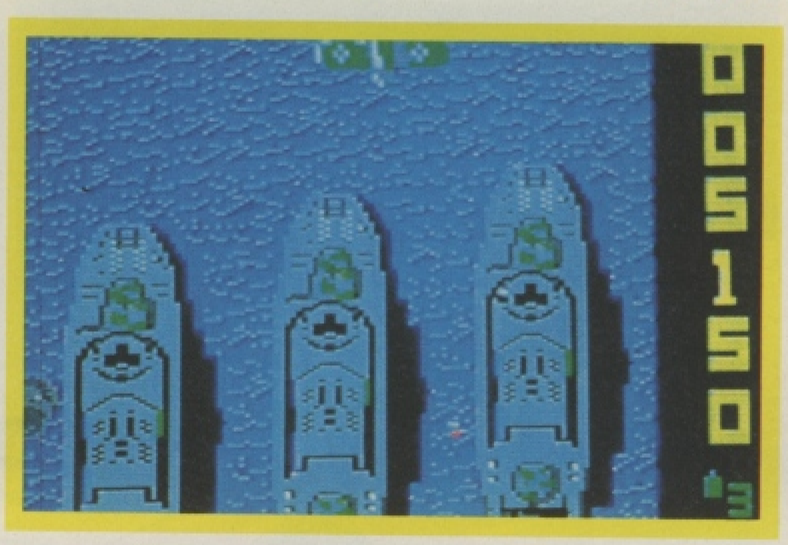
To make matters worse, the collision detection is more often than not too generous, and enemy bullets don't seem to need to actually hit the plane to destroy it. This drove me up the wall after only a few plays, but I battled on bravely and completed the first level — only to find that *Flying Shark* is multi-loaded! I've no idea why — it's not as if it's packed with variety. Fortunately, Catalyst the team behind the conversion, had the sense to include a continue play option.

I was also disappointed to find that you can't destroy some of the larger installations, and that the layout of the levels differs from the original — so much for an accurate conversion. That said, *Flying Shark* on the 64 is one of the better coin-op conversions available — though certianly not in the same league as *Bubble Bobble*.

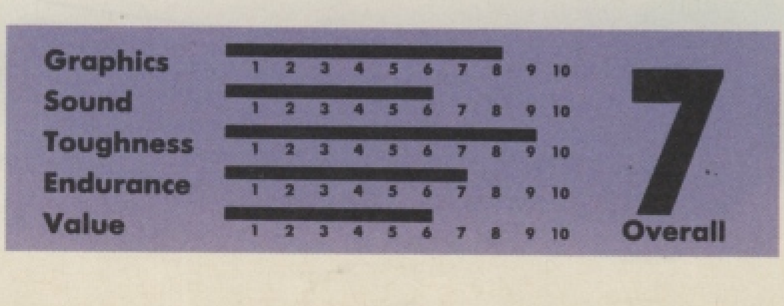
Gary Penn

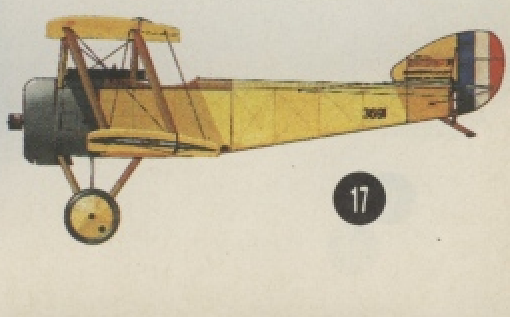












64/128
US Gold
Price: £9.99/cass £11.99/disk

Out Run

Sega's *Out Run* was undoubtedly one of the most popular coin-ops of 1987, with over 20,000 machines sold worldwide. After nine months of development, and extensive pre-release publicity, the 64 conversion hits the streets, courtesy of US Gold and programming team Amazing Products.

In case you were unaware, *Out Run* is a racing game which puts you in the driving seat of a Ferrari Testarossa convertible, with the objective of reaching one of five destinations by completing five stages within a given time limit.

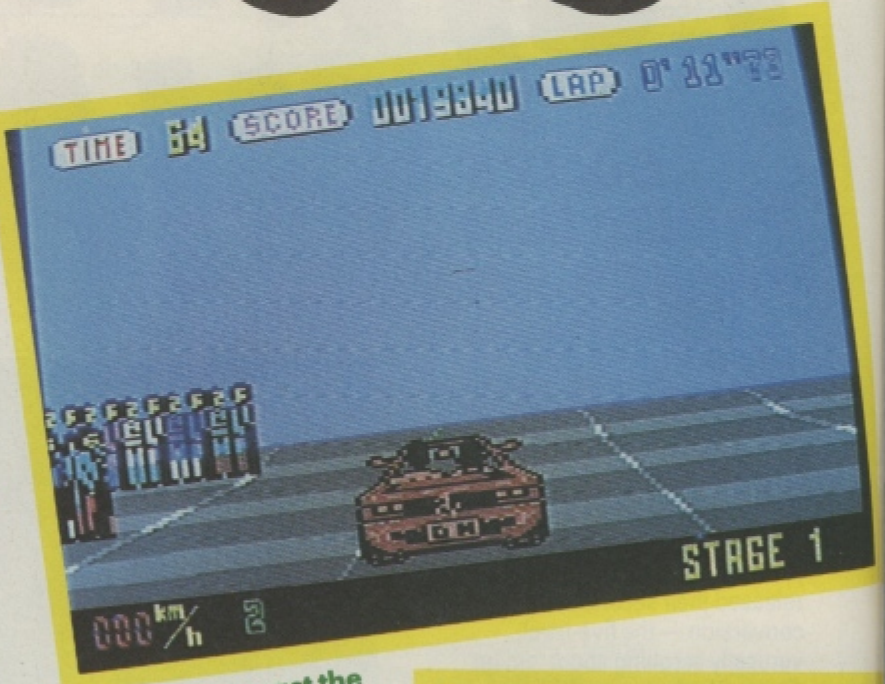
Unlike the coin-op original, the destination has to be selected and loaded (yes, it's multi-load) before you can race, and subsequently there are no forks in the road. This is annoying, as it restricts you to a choice of five predetermined routes, and if you want to attempt a different course, you have to turn off and reload.

The 3D effect in this conversion is unimpressive. The road moves convincingly enough, but the scenery (what little of it adorns the sides of the road) is bland and blocky and tends to float past — like the other cars on the road.

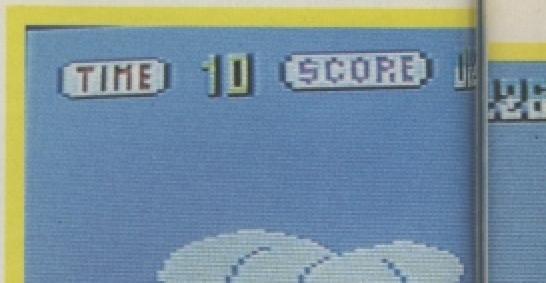
When it boils down to it, *Out Run*'s gameplay is hardly a progression from the archaic arcade classic *Pole Position*. The steering wheel, hydraulics and breathtaking graphics are what make *Out Run* so enjoyable to play — three elements which cannot possibly be competently reproduced on the humble Commodore 64. So why



On the starting grid.

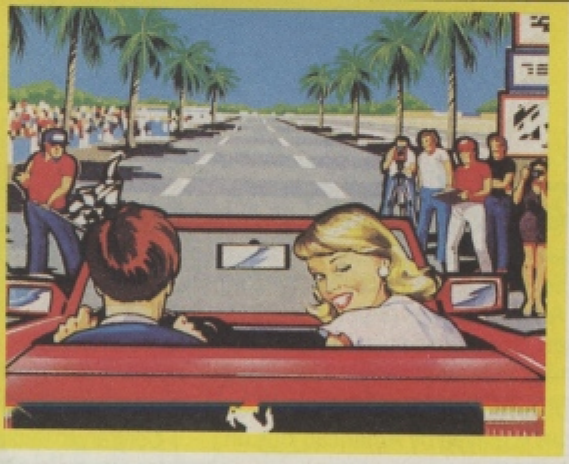


Hurtling past the crowds . . .



and the multi-coloured houses.





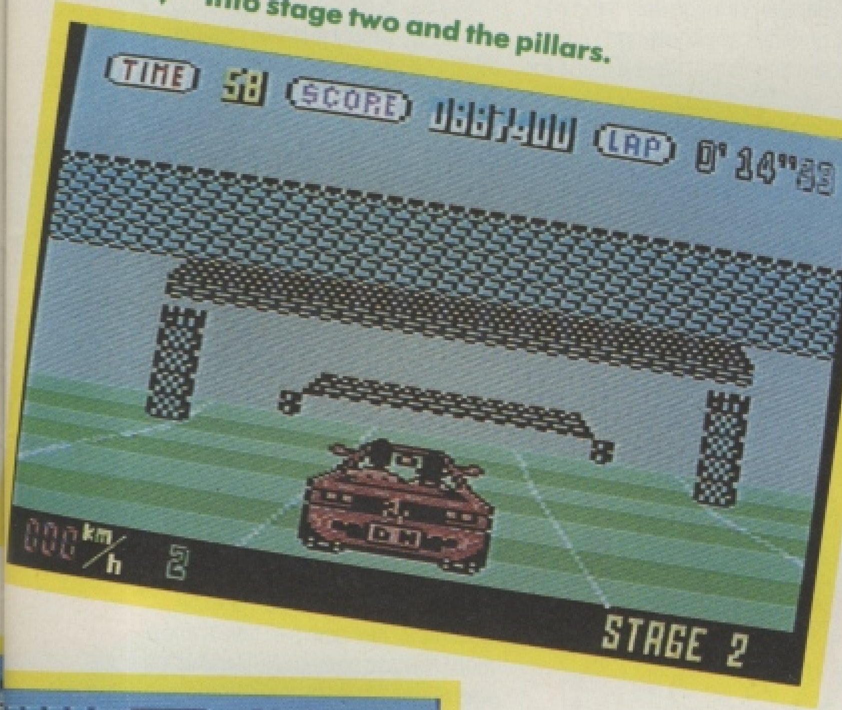
Graphics	1	2	3	4	5	6	7	8	9	10
Sound	1	2	3	4	5	6	7	8	9	10
Toughness	1	2	3	4	5	6	7	8	9	10
Endurance	1	2	3	4	5	6	7	8	9	10
Value	1	2	3	4	5	6	7	8	9	10

6 Overall



▲ Drive more carefully!

▼ Into stage two and the pillars.





bother? The prospect of a sure-fire number is, of course, the answer.

I could have put up with the obvious limitations of converting a game to the home market if the programmers had at least shown some of the wit and attention to detail that abounds in the Sega original. They couldn't even be bothered to give the girl in the car the right colour hair for heaven's sake, whilst many of the billboards and characters are non-existent.

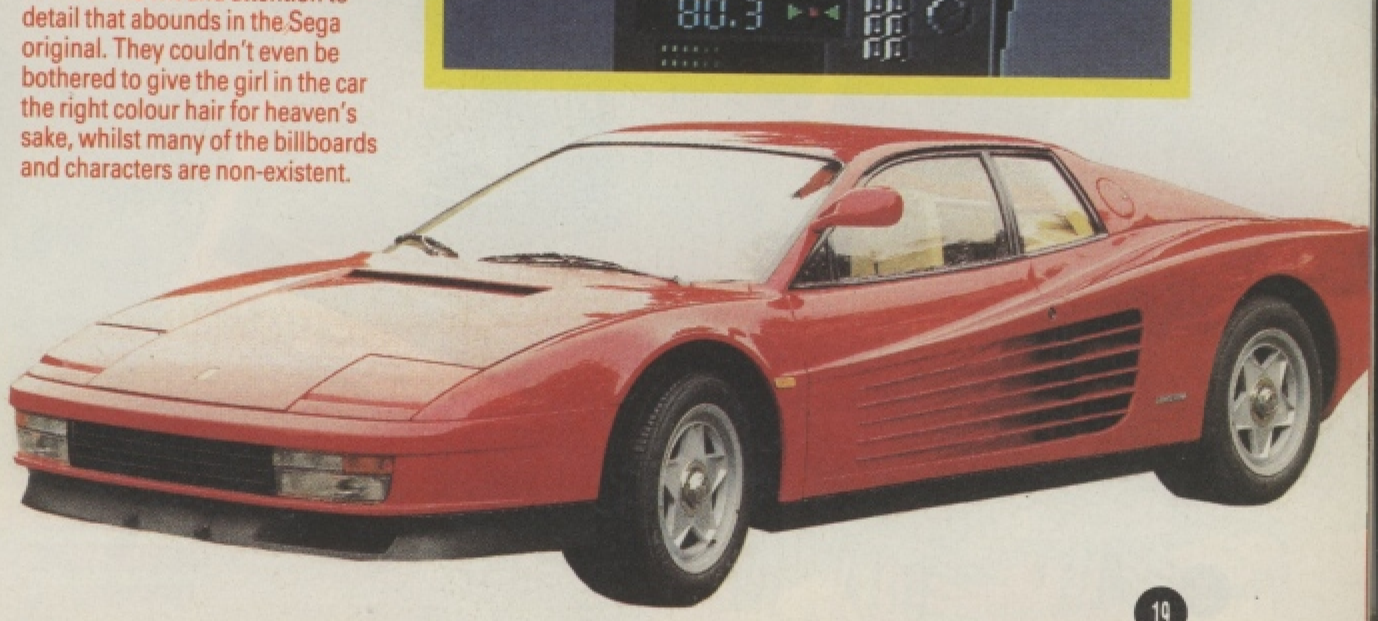
Besides that, the car crashes unimpressively into buildings no more than half its size. I don't think I remember any crofter's cottages in the original. That said they have at least made the flip quite realistically spilling the couple out onto the tarmac.

Other than the title, this conversion has little in common with its arcade counterpart — the inclusion of an audio soundtrack of the music from the coin-ops is of little compensation. Most of the twists and turn in the roads are in the right places, but it simply doesn't feel or play like the original — how could it? Without the exhilerating graphics and other cosmetics, *Out Run* on the 64 is little more than a mediocre racing game — certainly not the greatest home computer arcade conversion of all time as the blurb proudly proclaims. The worst thing about a conversion like this which has so much build up is the inevitable let down it incurs.

Gary Penn

▼ Select some cruisin' music.







Ready for the tip-off.





S*treet Sports Basketball* is the second in Epyx's Street Sports series, the first being a playable, street-wise interpretation of America's most popular spectator sport, baseball. *Basketball* is in a similar vein, with certain rules being discarded in favour of making this more of a simulation of how the sport is played by American kids on the street.

The inlay credits the original program and design to Andrew Spencer, whic explains why *Street Sports Baskeball* plays so similarly to *International Basketball.* Epyx have basically tweaked the original and improved the graphics.

You can play against either a human or computer controlled opponent. The computer's team plays at one of three dfficulty levels, although only the most difficult provides any challenge , so think again unless you have a friend to hand.

The match takes place at one of four different 'venues': a school playground, a back alley, a street in the suburbs, or a parking lot. Each court contains its own advantages and disadvantages — for example, patches of oil and high curbs are obstacles best avoided. The backdrops are colourful and detailed, but disappointing. Given that *Street Sports Basketball* is multi-load and that Epyx are renowned for including cute touches, it's a shame there are none — not even the slightest twitch from any of the backdrops.

Contrary to tradition there are only three players to a team, selected from a choice of ten, before play begins. As with *International Basketball,* the player under your control is highlighted by a lighter coloured jersey. Passes and shots are easily made by pointing the ball in the right direction and pressing the fire button, with control being transferred to other players on your team by holding down the fire button.

The ball is stolen from opposing players by simply pushing against them and pressing fire. However, by taking such a casual approach to a sports simulation, Epyx have made compromises which are marginally detrimental. For example, while the basic gameplay adheres closely to the real thing, you are never penalised for fouling, so you can send the opposition sprawling to the floor time and time again.

The players supposedly have their own characteristics, but this hardly becomes apparent during play — the only real differences between players seems to be visual, and this isn't overly obvious. Still, *Street Sports Basketball* plays well enough — although it's not quite as playable as Andrew Spencer's original incarnation. *International Basketball* has nine skill levels and more realistic gameplay —and when it was released nearly three years ago it cost £5.99. Mind you, it's well nigh impossible to get hold of a copy now, so if you want a decent basketball game you'll have to settle for second best at a higher price. **Gary Penn**

STREET SPORTS BASKETBALL

64/128
US Gold/Epyx

Price: £9.99/ cass
£14.99/ disk



Pick up sides first.



You can play on the posh court . . .



. . . Or in the posh suburbs!

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

7 Overall


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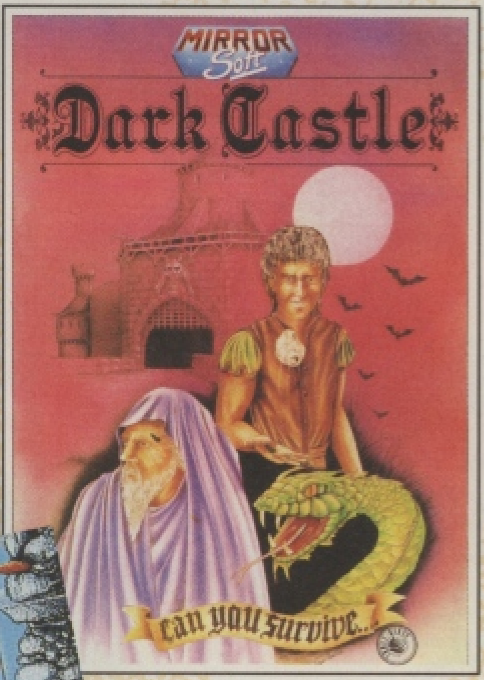
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STATE OF ACTION



ZIG ZAG

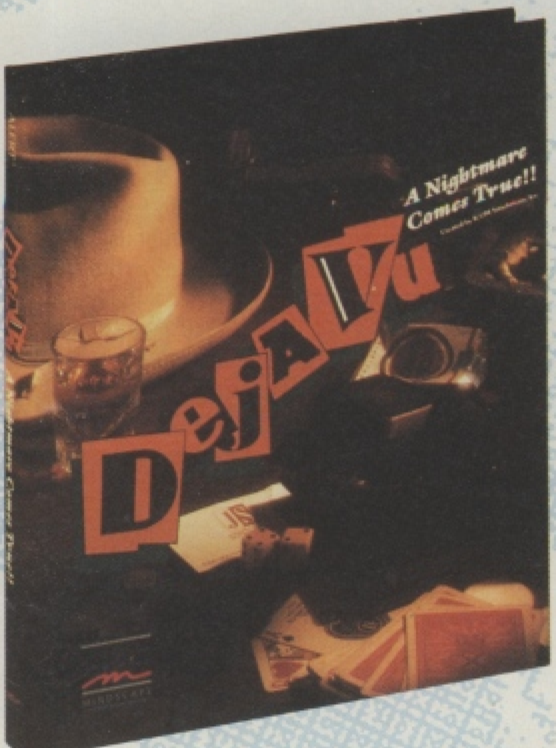
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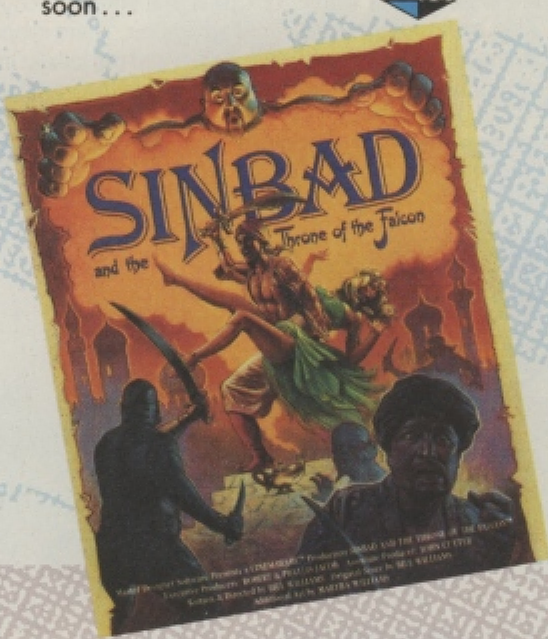
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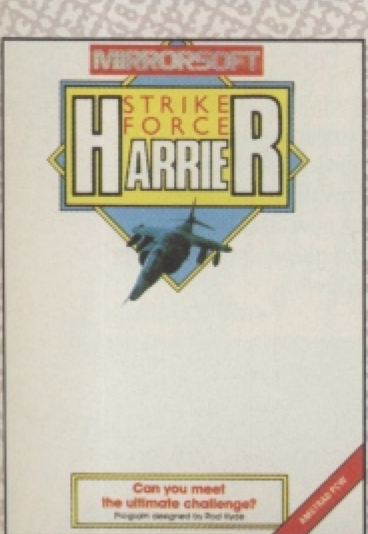


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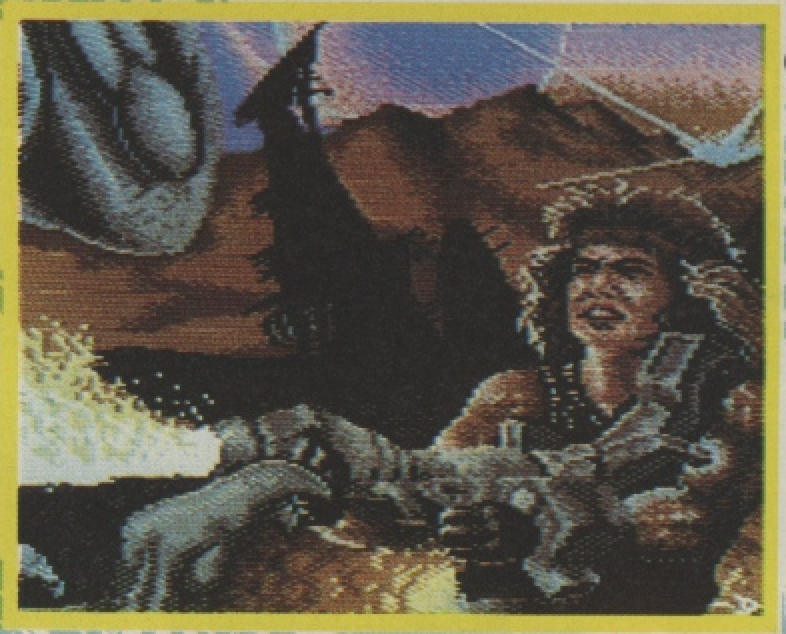


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GO!/U.S. Gold 64/128 Price: £9.95 cass

There's nothing I like better than casting my critical eye over an offering from a new label, especially one backed by such financial giants as U.S. Gold. *Trantor* is one of their opening batch of offerings from their much hyped new label GO!

In order to save his planet Zybor, Trantor has been ordered in to defeat the evil of Nebulithone, a new world with some ambitious thoughts on dominating the universe. Trantor — the last stormtrooper — is the only man who can hope to stop them. Jet into the enemy's H.Q. and do your worst, it's up to you from here!

The way in which to complete this mission successfully is to search the complex for computer terminals. In many of these you will find letters for the crucial password, needed to hack into the enemy's computer (your final objective). In other terminals are assorted objects, from screwdrivers to computer passes, some of these may seem trivial, but beware — all of these objects are used in one way or another if you are to complete your mission successfully.

The complex is made up of many different levels, each level changes graphically but consists of the same major elements. Each level has aliens whizzing about, some larger and more spectacular than others, but each can be blown away with one short, sharp blast of Trantor's fire-breathing lethal weapon. Don't be too trigger-happy though, because Trantor doesn't pack enough ammo to last the whole mission. Also avoid too much G.B.H. from the aliens as this will result in Trantor no longer being the last stormtrooper. He will become the last dead stormtrooper.

Each level will also have a terminal where you will find the necessary letters, among other goodies. Hacking into the terminals should not be something taken at a leisurely pace. You must log-on to a new one at least every ninety seconds, or bye bye Trantor!

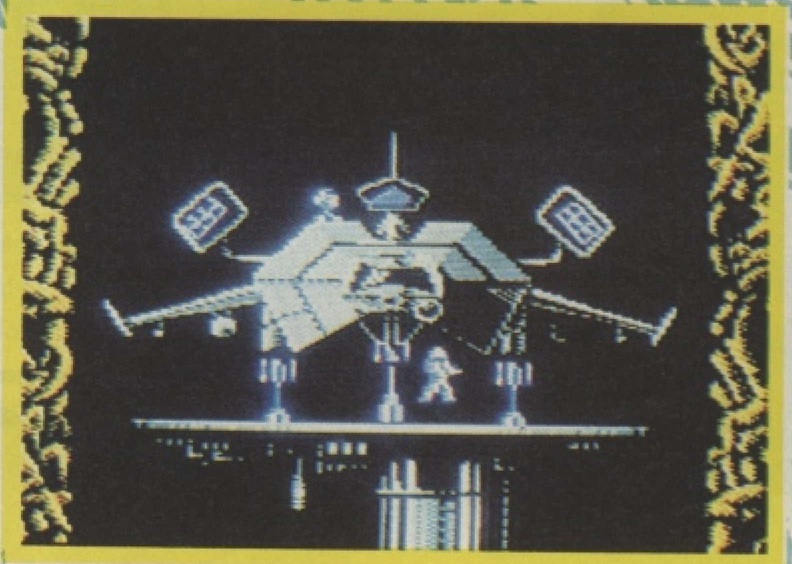
A supply cupboard is another little treat that you should make a point o looking for. There is one to be found on each of the levels. Inside these are to be found items that will seriously aid you on your quest. Such as a shield, which when activated will surround Trantor in a haze of energy particles. One touch by any nasty being will result in its immediate disintegration. Unfortunately this little gift has a very short life.

Refills of fuel, energy, and time resetters, are among other useful little pressies to be found in the cupboard. But not everything in these things will make life easier. You may activate a time bomb, when you do you will be given a mere twenty five seconds to de-activate with the . . . *(No telling now!-Ed.)* or KABOOM!

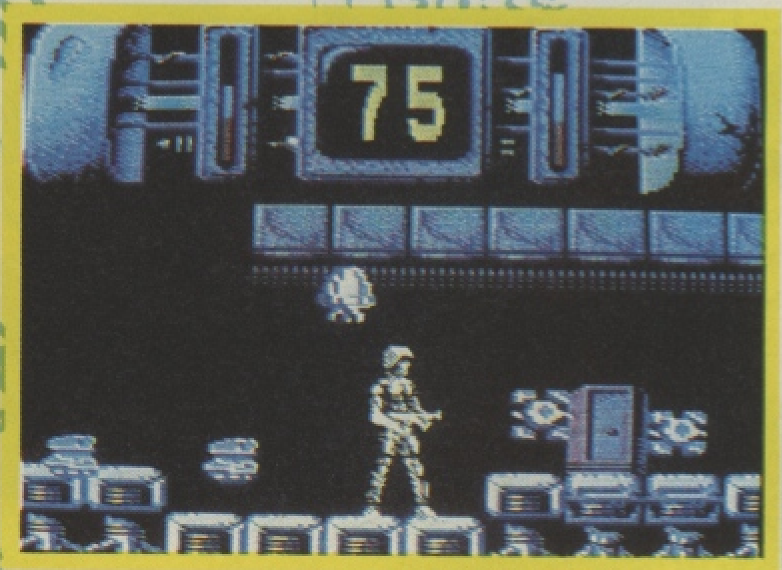
TRANTOR

Also on each level there are two lifts. One takes you further on your current level, and the other descends to take you on to further your adventures. Your job is to find the one which will take you further down, but quickly.

Finding the password is obviously the main part of the quest, but don't expect to see stars when you do. No, then you must find the correct computer terminal in which you can enter the password.



Trantor's ship drops him off.



Trantor wreaks havoc on some aliens.

Rating	Score (1–10)
Graphics	7
Sound	7
Toughness	7
Endurance	4
Value	7

6 Overall

Large well-animated sprites, and colourful detailed backdrop, not to mention quite a funky little syntho number, show that Go! have promise as a new label. But the actual diluted gameplay of this lets its creators down.

Ferdy Hamilton

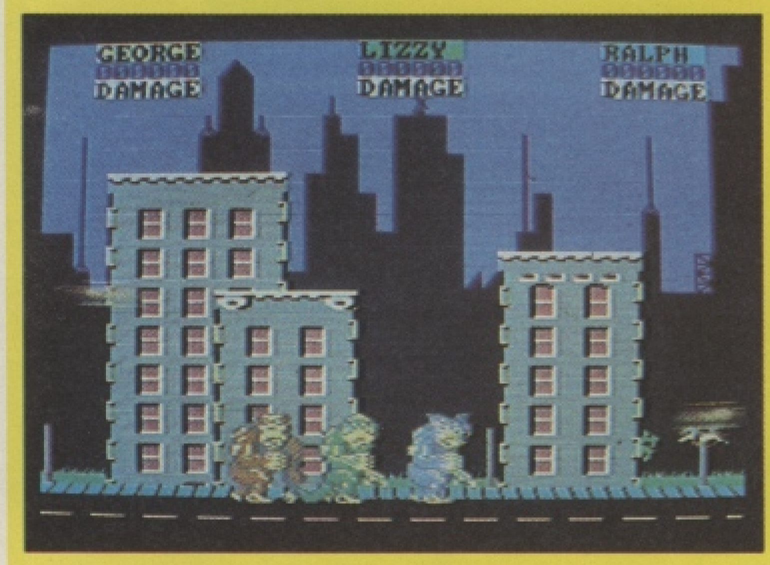

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GHOSTS'N'GOBLINS
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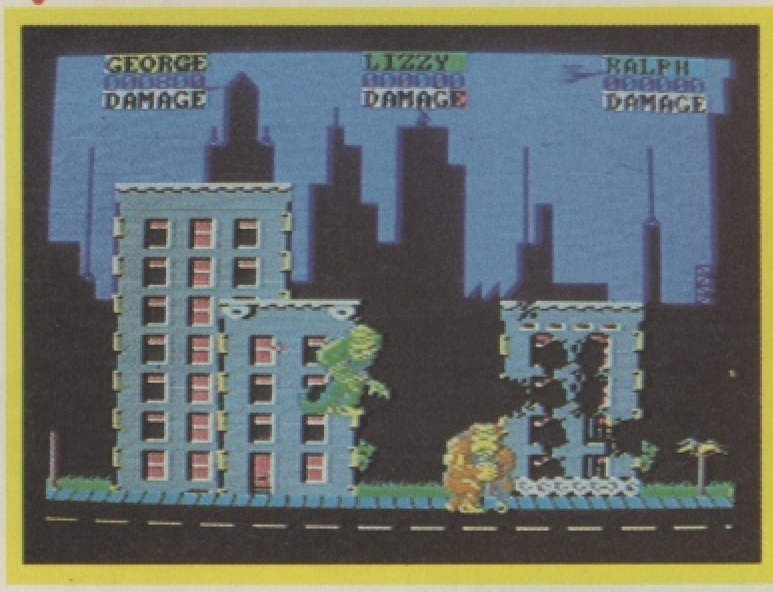

ACE 2
PILOT ONE
PLANES 03
SCORE
0000000
TAKE OFF
ARM AIRCRAFT
ACE 2
PILOT TWO
PLANES 03
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Screen shots are taken from the C= 64 version.

RAMPA



Level one.

Wholesale destruction time.



Activision 64/128 Price £9.99/ cass £14.99/disk

If you ever felt like eating a skyscraper but were afraid it might disagree with you then *Rampage* is the game for you.

You can literally destroy giant buildings by smashing your fists through their walls and watching them tumble to the ground with that characteristic puff of dust at ground level as the building collapses into a heap of rubble.

This coin-op conversion from Activision is definitely in the 'cult' league. It's not one of your 'state of the art' Sega jobs but — like *Bubble Bobble* and *Bomb Jack* for example — it has a loyal and devoted band of supporters. It is one of those games that is going to last. They'll still be playing it on a wet Sunday afternoon at your local seaside pier sometime in 1993.

The graphics were not spectacular on the original coin-op and the Commodore rendition of them won't have you standing back and gasping in amazement either.

But never mind about that. There is more to a good game than pretty pictures. It's the playability that makes *Rampage* so appealing — and this is the reason for the game's abiding popularity.

The plot is hilarious in the best tradition of over-the-top American and Japanese B-movies. Three ordinary American kids slide into their local burger joint to pig out on 'Big Mucks' completely unaware that the Research Laboratory had slipped some experimental food additives into the grub. The result — Lizzie, George, and Ralph are turned, Incredible Hulk-like, into monsters bent on smashing the city to smithereens.

Of course the authorities are not going to stand by and watch their finest buildings be demolished so they send in the army with tanks blasting you, snipers taking potshots at you from the windows of the buildings, and helicopter gunships straffing you from the air.

But it takes a great deal of lead to sink a Rampage Burger Monster so the main thing you have to worry about are your mutated friends who tend to swing their mighty fists at you if they feel you are interfering with their own demolition enjoyment.

Points are earned for the buildings destroyed — each time you bash out a section of the wall points are monitored in your score box at the top of the screen. You have to be quick though — if you don't smash them yourself your mutated friends will. Only when all of the buildings have been destroyed can you progress to the next city and, as there are fifty cities in the game, it can be a fairly lengthy challenge.

Three people can play Rampage simultaneously — two on the joystick and one on the keyboards. I have to say though that it is a considerable disadvantage playing it on the keyboard.

The control of the monsters is a part of the game that could have been improved. The monsters can walk right and left, jump from building to building or along the ground, and swing their fists up, down, left, right or backwards. It is good fun but it would have been much better if the implementation of these moves was just that little bit crisper.

As you enjoy your orgy of destruction your monster will need to eat more or less constantly to keep his energy barometer topped up. Various morsels including human beings appear at the windows and the best rule of thumb is, if it moves eat it. You should however go easy on the toasters and TV's as these sap your energy points — as do direct hits from the snipers, tanks and guns.

There are some funnies packed into the graphics — like when a monster runs out of energy he shrinks down in size to human dimensions again and limps off screen nakedly (*Put that Basildon Bond away Mums and Dads — you can't see anything offensive — Ed*)

My personal favourite is watching the helicopters go into a spin when

C.U. Screen Star



Level three and George shrivels away.

	Rating (out of 10)
Graphics	6
Sound	5
Toughness	8
Endurance	8
Value	8
Overall	**8**

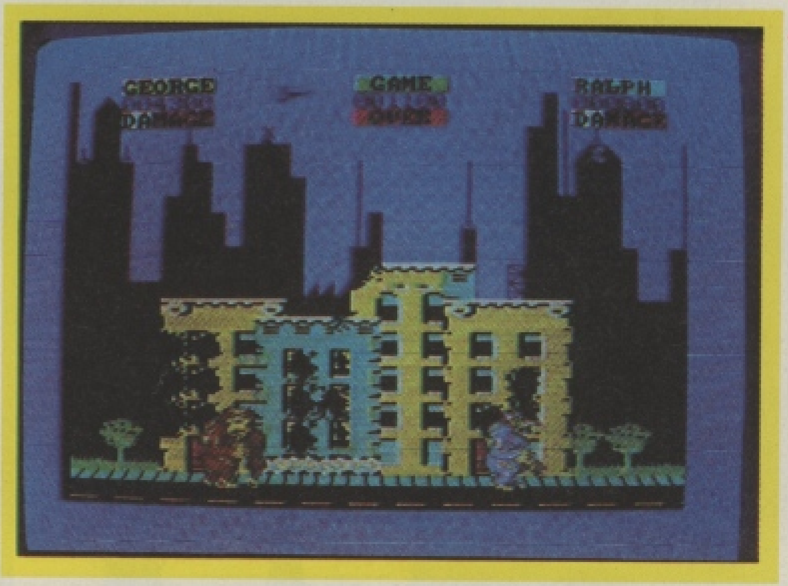
AGE

your monster punches skywards.

Rampage fans are not going to be disappointed with this one. Sure it lacks a bit of graphical polish but all of the essential game play elements that made the Bally Midway game the smash that it was in the arcades are here to play on your 64. Good fun and definitely one of the games I'll be playing on Boxing Day and long after.

Eugene Lacey

C.U. Screen Star



Buildings crumble away.

Choose a cutesome monster.





C.U. Screen Star

C.U. Screen Star

Rampage: set to wreak havoc in your homes.



Level three and George shrivels away.

COMPETITION



WIN A MONSTER COIN-OP



RUMBLE, RUMBLE — look out! — its CU's monstrous *Rampage* compo. What a mega prize. Those over generous people at Activision have donated a full sized, almost new, slightly played (by the CU Crew, well we had to make sure it worked for you didn't we?) coin-op machine.

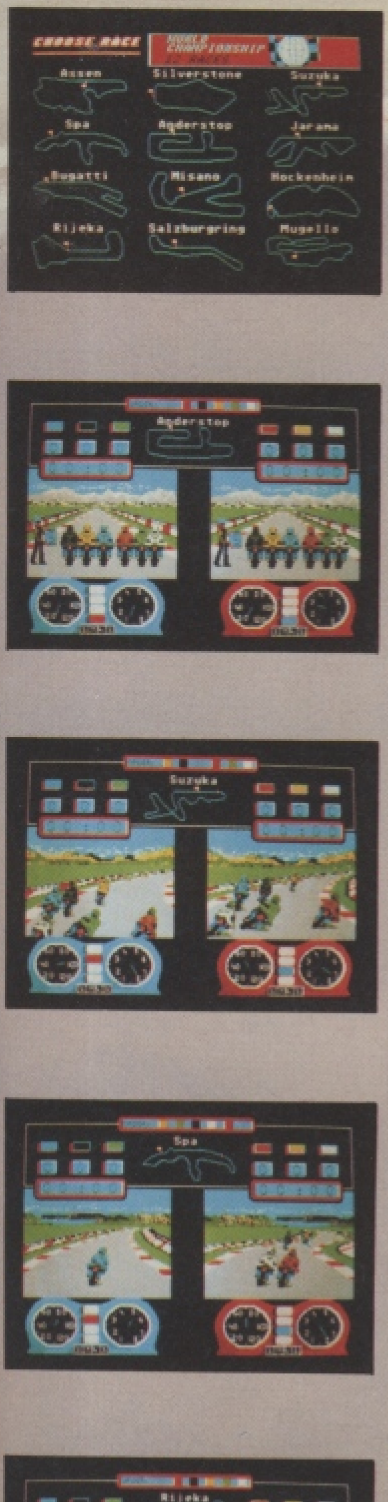
The full frenetic three player thrills come into their own on this massive cabinet with three joysticks — one for you and one each for two of your closest friends. My guess is that you are going to suddenly find that you've got dozens of new ones once word gets out that you've got a coin-op Rampage in your bedroom (if you can fit it in, because, be warned, it's big.)

Because the prize is so special we are going to make this compo a bit tougher than usual. Get your drawing paper out and imagine you are Prince Charles. Draw us a picture of a monster destroying a building you really hate. It doesn't have to be one slagged off by the Prince of Wales. Choose anything you like — your school, the Ed's yuppie flat, or the CU Mansions themselves. Your entry must reach us by January 26th — so get drawing. Don't forget your address, age, and telephone number — and remember you don't have to be Leonardo Da Vinci (*very famous painter*) to win because amusing ideas are as important to us as the artwork itself. Twenty runners-up will receive copies of the game.

COMPETITION

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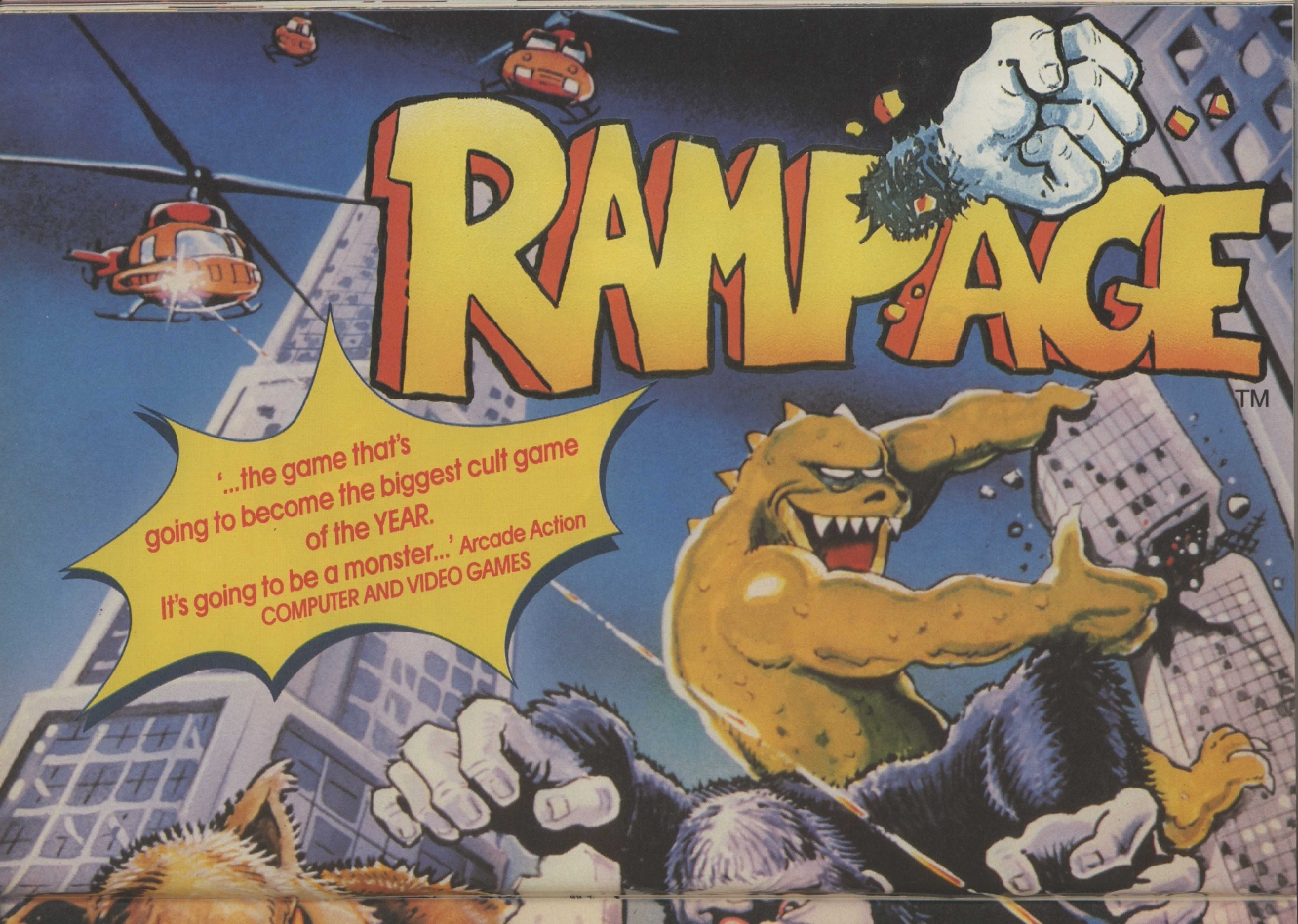
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US Gold
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720°

C.U. Screen Star

I always go into summing-up-the-year mode when I review games for the January issue which is quite convenient when it comes to reviewing this one — because '87 was the year the skateboard made the games biz flip.

I think it's great and I hope it really catches on. After all who isn't sick to the back teeth of Ninja this and Ninja that? The trouble is you know what's going to happen don't you? The software houses are going to put two and two together and launch something like *Ninja Skateboarders of Death* — so Codemasters Mastertronic and co just remember that I thought of it first and, if you do, I want a cut.

US Gold went for skateboards in a big way with two excellent licences from the arcades in the shape of *Metrocross* and best of all *720°*.

720° stopped you in your tracks when it first appeared in the arcades. It looks like a giant ghetto blaster with two loud speakers pumping out a loud 'n fast punk soundtrack. Its screen is massive (something of an Atari-coin-op trade mark this) which enables you to enjoy the smooth scrolling and superb graphics.

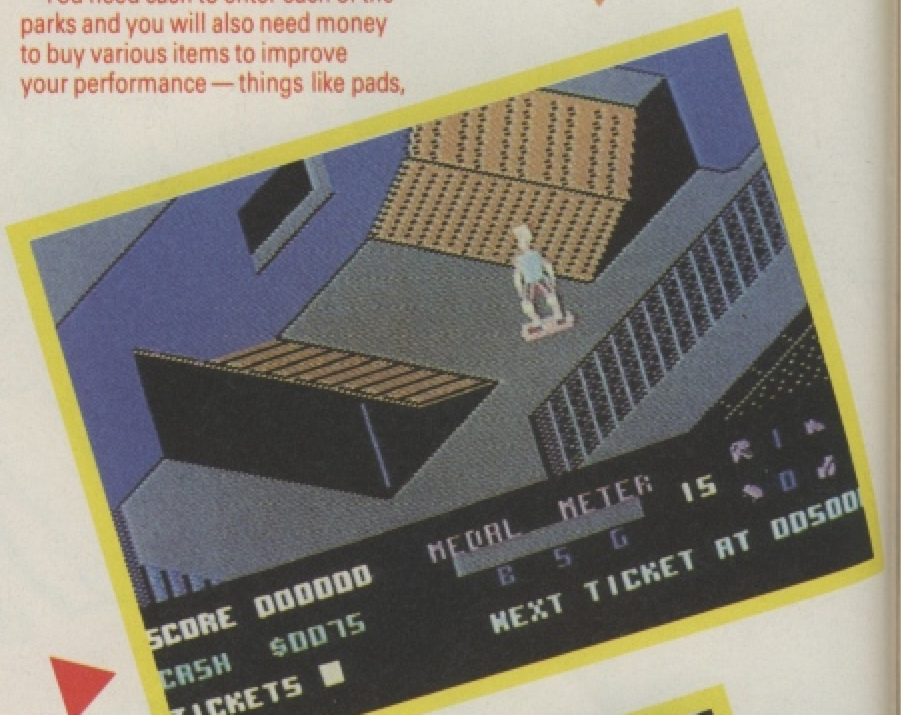
The only draw-back with this coin-op was the messy play control. They tried to be too clever — to simulate the feel of a real stakeboard. This resulted in many gamers being turned off what was a perfectly good coin-op.

Thankfully USG have dispensed with this folly in the conversion and replaced it with fairly straightforward joystick-directional control over the skateboarder.

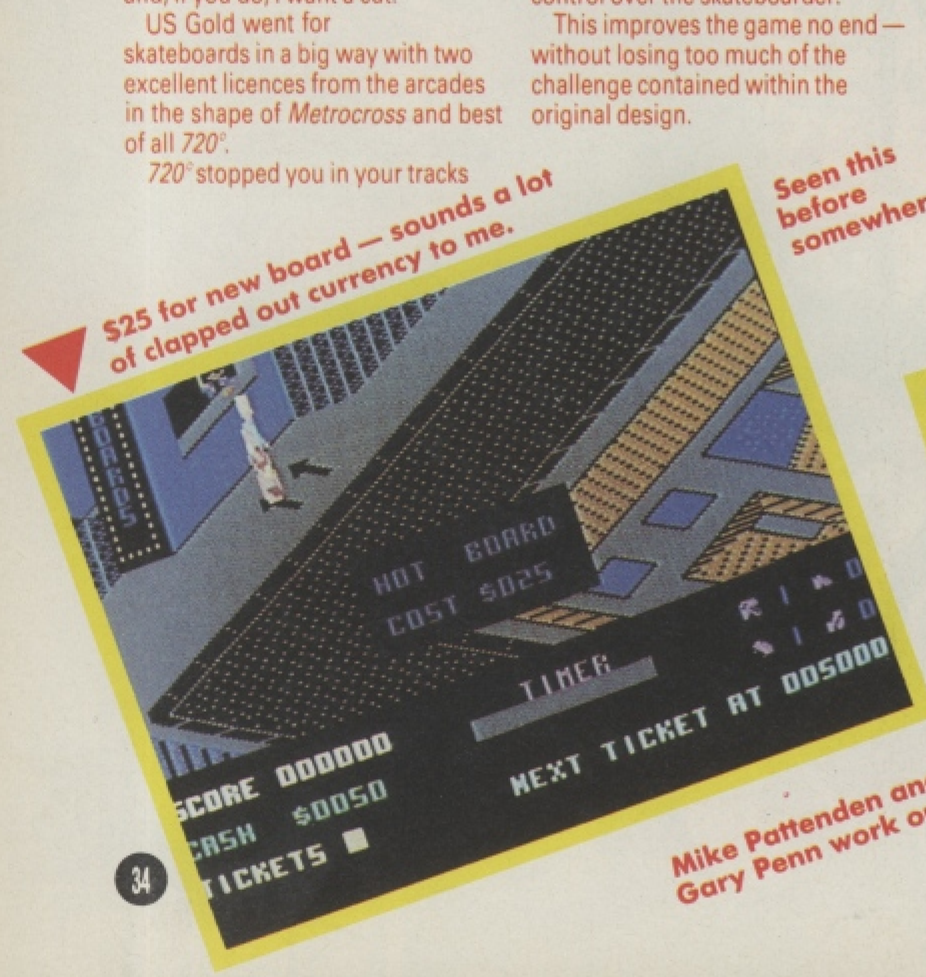
This improves the game no end — without losing too much of the challenge contained within the original design.

The action takes place in Skate City — a street complex in the shape of a large diamond with four special parks in which you compete to earn cash and bonus points.

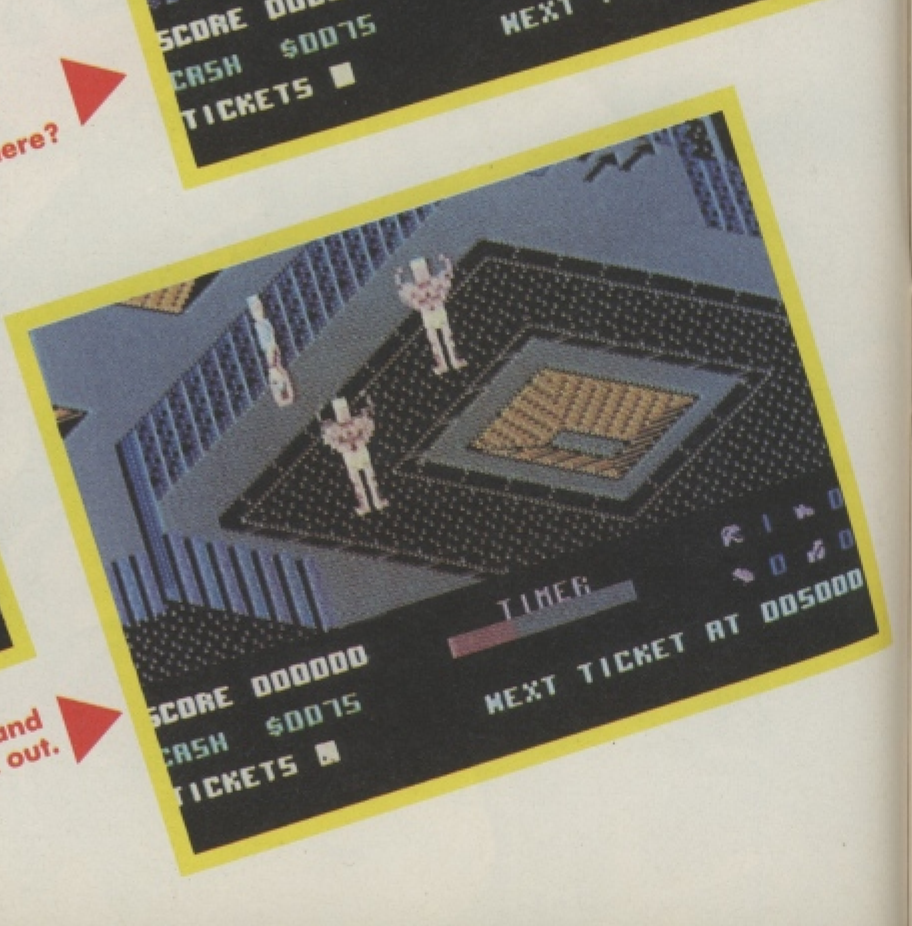
You need cash to enter each of the parks and you will also need money to buy various items to improve your performance — things like pads,



Seen this before somewhere?

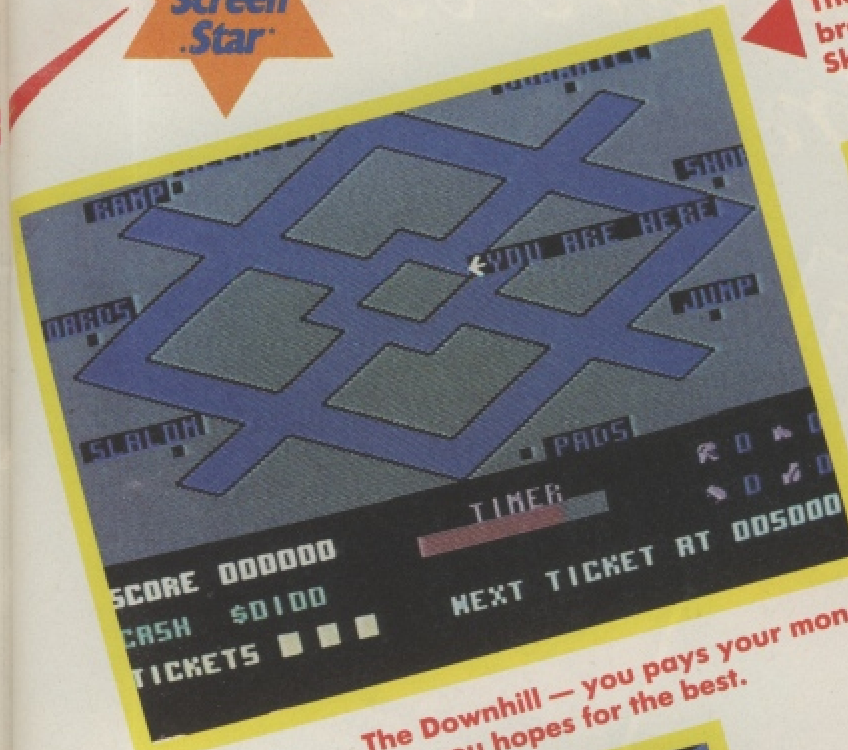


$25 for new board — sounds a lot of clapped out currency to me.

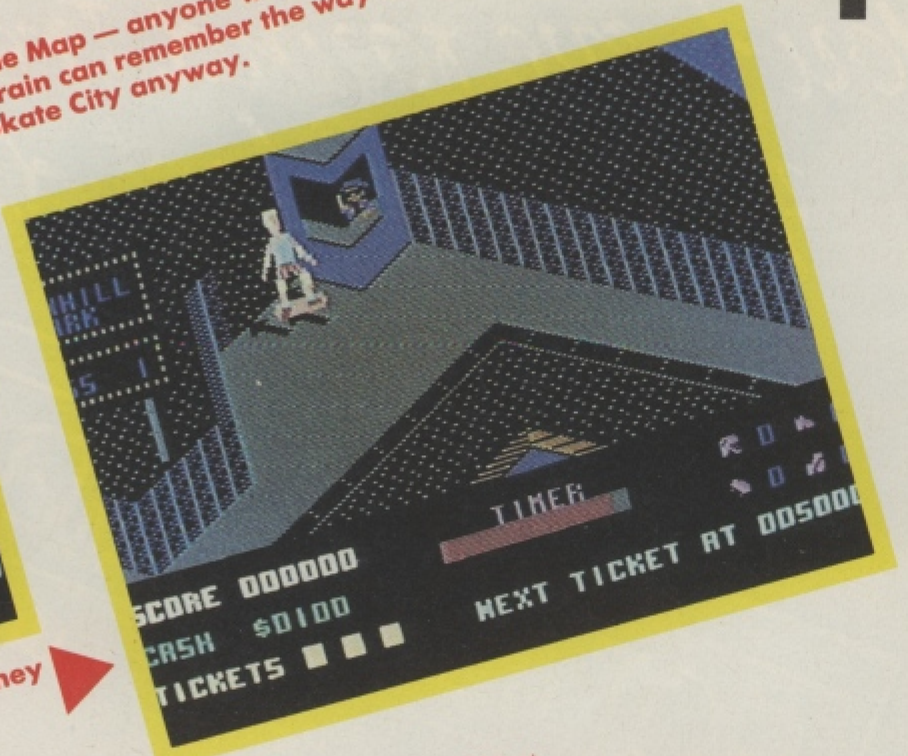


Mike Pattenden and Gary Penn work out.

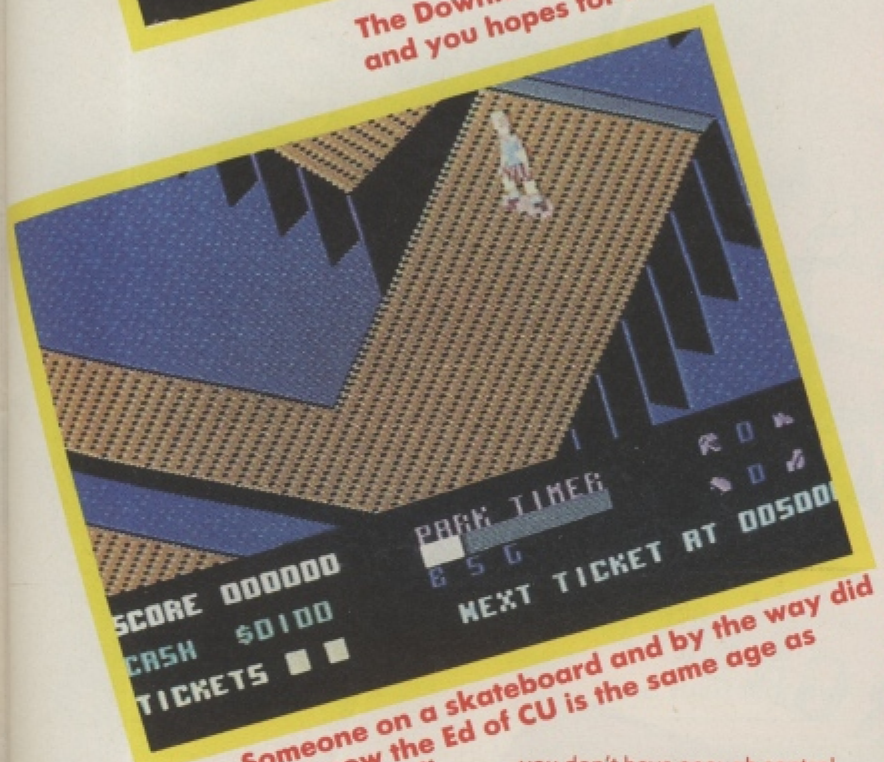
C.U. Screen Star



The Map — anyone with half a brain can remember the way around Skate City anyway.



The Downhill — you pays your money and you hopes for the best.



Someone on a skateboard and by the way did you know the Ed of CU is the same age as Linda Lusardi.

helmets, shoes, and boards.

The **Downhill** is one of the toughest parks. Some very tight cornering is needed and precise jumps too at ridiculously fast speeds if you are to complete the course. As in the other three parks your performance is rated in either a bronze, silver or gold medal — each one having a graded cash value.

The **Ramp** event looks familiar — you've seen it in *California Games*, you've seen it in *Skate or Die* and now here for your enjoyment here it is again in *720°*. To be honest there is not a great deal of enjoyment in it. I can't help thinking it was a mistake to try and convert this event — it just doesn't work. I didn't think much of it in *CG* or *SoD* — but it's even worse in *720°*. The aim this time is to jump and twirl as high as possible by waggling the joystick like crazy when you jump. Points are awarded for the height and smoothness of your landing. It's just too hit or miss — you don't have enough control over what you are doing and end up waggling like a headcase.

The **Slalom** event is a lot simpler and much more fun. Again the skate boarder has to negotiate tight bends and turns but with the added difficulty that he must skate in between a series of white flags. As he skates through the flags they change colour. Only when the flags are all coloured will you be awarded any points — providing you have completed the course in the time limit.

Definitely the best of the four parks is the **Jumps**. It takes the same manoeuvring challenge of the Downhill but adds a series of jumps that you have to make to earn those precious bonus points! Arrows on the slopes enable you to line up your skateboarder so that you jump from the right place — and don't land in the water. The clock is ticking away — so the challenge is not simply to get to the end of the course but also to do it in the best possible time.

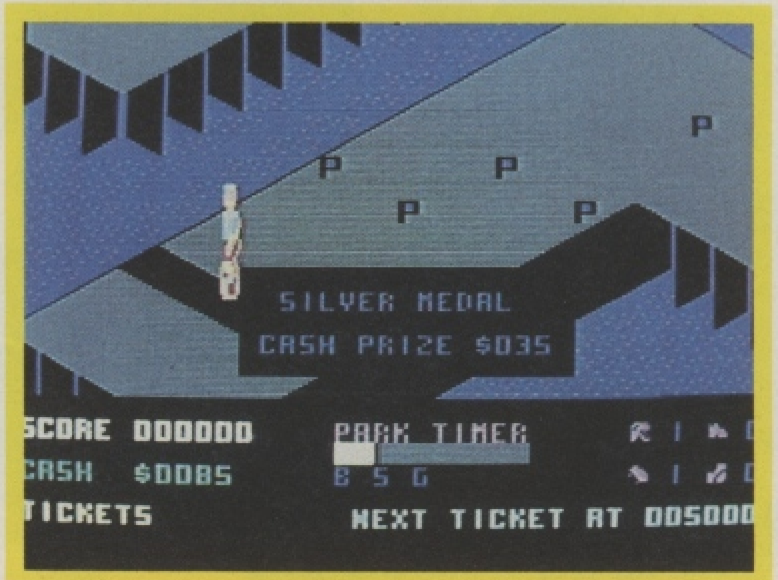
Compared to *720°* to Electronic Arts' *Skate or Die* the USG game comes out on top — the whole thing hangs together much more effectively, rather than appearing as a series of unconnected challenges. There is a neat strategy aspect to *720°* in that you have to compete in all four parks in order to get on to the next level. To do this you need park tickets, and to get these you need to visit Skate City and earn points. (How? That's for you to find out but I will give you one tip — try jumping over water.) There is also a map to help you locate the parks and shops.

Skate City itself has many hazards for your trucker to deal with. There are cars cruising up and down the roads, guys slugging it out in the street, and a particularly nasty breed of killer bees who home in on you if you don't enter a park quickly enough.

Chris Butler coded *720°* for USG 'on loan' from Elite and has produced a very competent conversion. My only real gripe is with the graphics. Somehow they fail to emulate the street tough, punky feel of the original it looks just a little bite cute. However, any complaints about the graphics are more than out-weighed by the excellence of the playability. For my money this is not just as playable as the coin-op it is in fact much more playable. USG have always been quick off the mark to sign up the home rights to hot new coin-op games — *720°* proves that they can successfully convert tham as well. Add to this a second cassette with the original music from the coin-op and you have what is one of USG's best conversions to date.

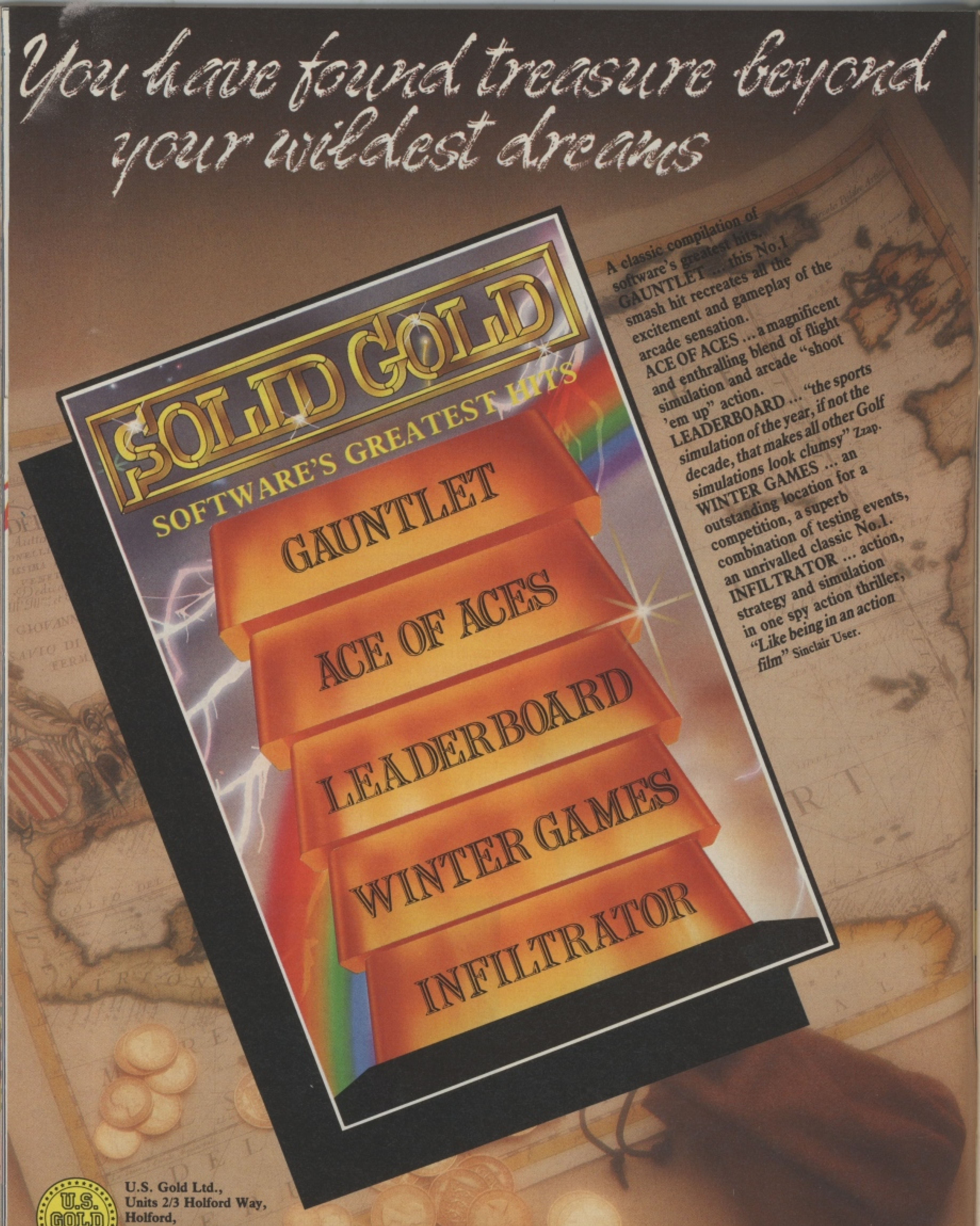
Eugene Lacey

An Ed who is exactly the same age as Linda Lusardi wins a silver medal.



Graphics 1 2 3 4 5 6 7 8 9 10
Sound 1 2 3 4 5 6 7 8 9 10
Toughness 1 2 3 4 5 6 7 8 9 10
Endurance 1 2 3 4 5 6 7 8 9 10
Value ?????? 1 2 3 4 5 6 7 8 9 10

7 Overall



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BONE CRUNCHER

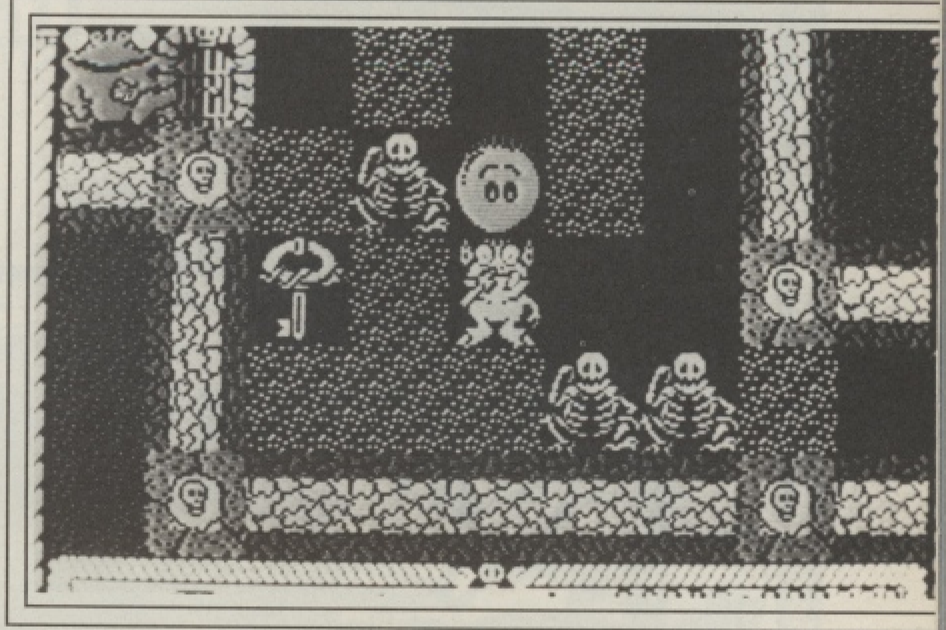
You've had comic heroes in your favourite games, you've had games based on your favourite T.V. show, you've played your favourite arcade games in the comfort of your own home, NOW play a rock star. Yes, you too (U2 geddit?) can play Bono, but unfortunately not in the form of the pony-tailed Celtic wailer from Dublin. This Bono is in fact a dragon, and unfortunately we never get to hear him sing!

This Bono has a far less glamorous occupation than his namesake, his job is to sell soap to giant monsters with a massive B.O. problem. The way in which he does this is that he owns a castle by the sea, and in this castle are lots of skeletons. Far from scaring our hero, he uses them for his soap selling business. When he finds the skeleton he must take them to the nearest cauldron and boil them! Five skeletons produce just enough soap for each monster to have a lovely warm bath.

Well, as you may have guessed your job is to control Bono, and make his enterprising little business thrive.

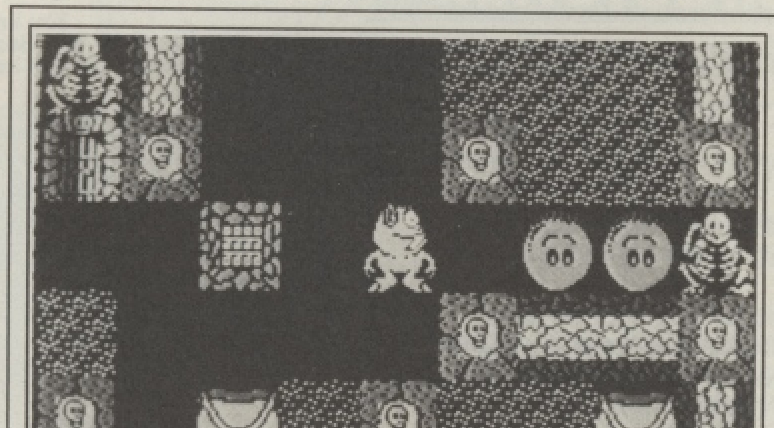
What could be more simple than that? God you lot are gullible, you really believe that this was all there is to it? Noı, no, no there are many hazards more locked doors is just one of them. Yes, a current feature in almost every arcade adventure is the art of finding the keys and *Bonecrusher* is no different. If you find yourself trapped you are going to have to press the self destruct button that has so thoughtfully been included.

Floating around your castle (as usual) are three types of nasties, each one deadly in its own way. The Glooks are probably the most common type of annoyance in the place. They are usually found lying stationary and are completely harmless when they are like this. But once you have been to the cauldron and made some soap, this is where a glook comes in to its own. After a period of seconds every glook on the level will come flying in one particular direction and more often than not that direction is towards you! Spiders also come round every so often. These are quite innocent creatures who just go about their own way, walking around in circles, but don't go up and stroke them, because although they mean well, they'll kill you if you touch them. Monsters however aren't so innocent. If you should release them they will chase directly after you and, unless you can trick them into falling through a trap door, or trap them in a hord of glooks, Bono is a goner.



▲ **Dirty tyke! Bono picks his nose and wipes it on the wall. Bluurgh!**

▼ **And then wonders why no-one likes him.**

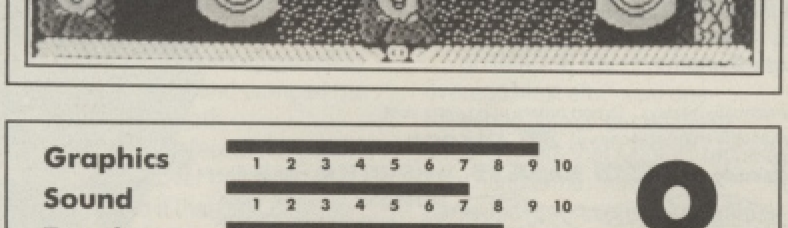


Not too easy eh? There is someone who will help you through, your ever faithful (but thick as a moose) friend Foozy. Foozy will kill monsters if they should cross his path, but as he is stupid he will often get lost and killed so you will have to be very careful with him, or he'll run off somewhere and die!

Despite initial scoffing by one Nick 'Fat Lad' Kelly at the main character's in starting resemblence to a rather famous Celtic rockstar, the game is rather good. The sprites are large and boldly represented. It's about time that a game came out which didn't require a magnifying glass to identify the main character. But the main high point of the game is its trickiness. Learning what to do is so easy, but mastering it is nigh impossible.

I have to say that many will find this game a little drab looking but don't judge a game by its packaging. Go out and buy it. Many a lesser reviewer would have ended this review with a corny reference to U2, but not me, I shall retain my pride! *(Groan!-Ed.)*

Ferdy Hamilton



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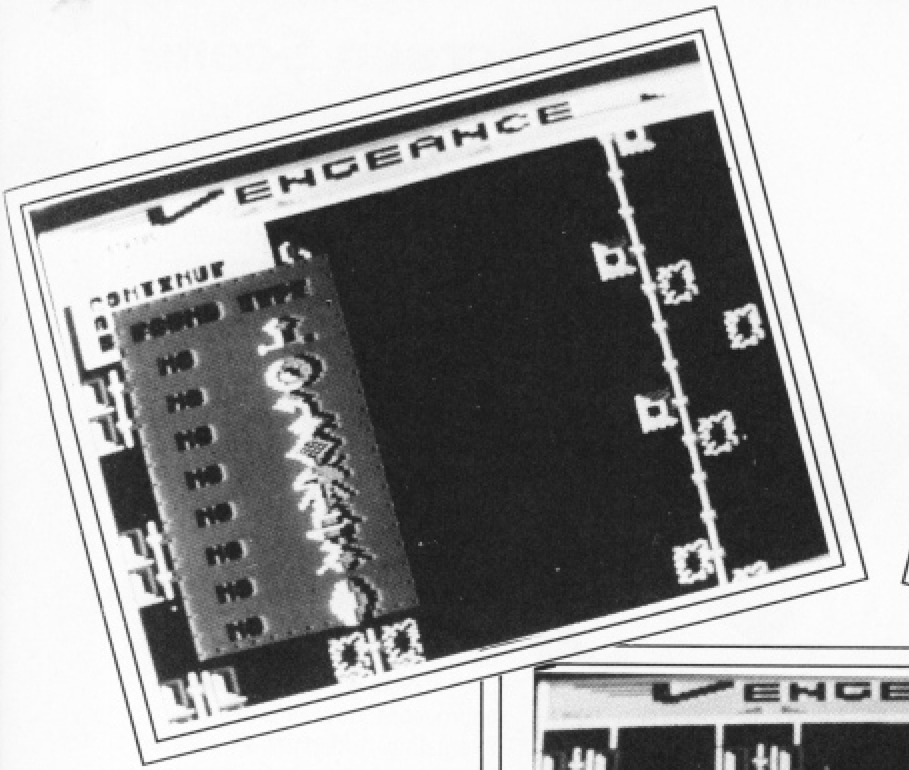
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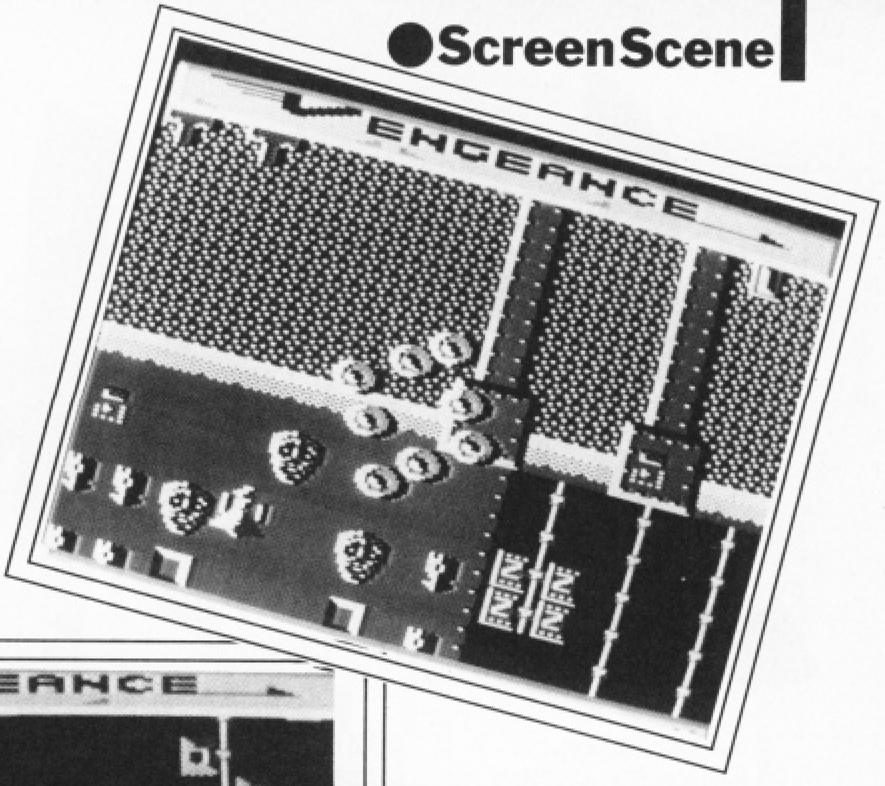
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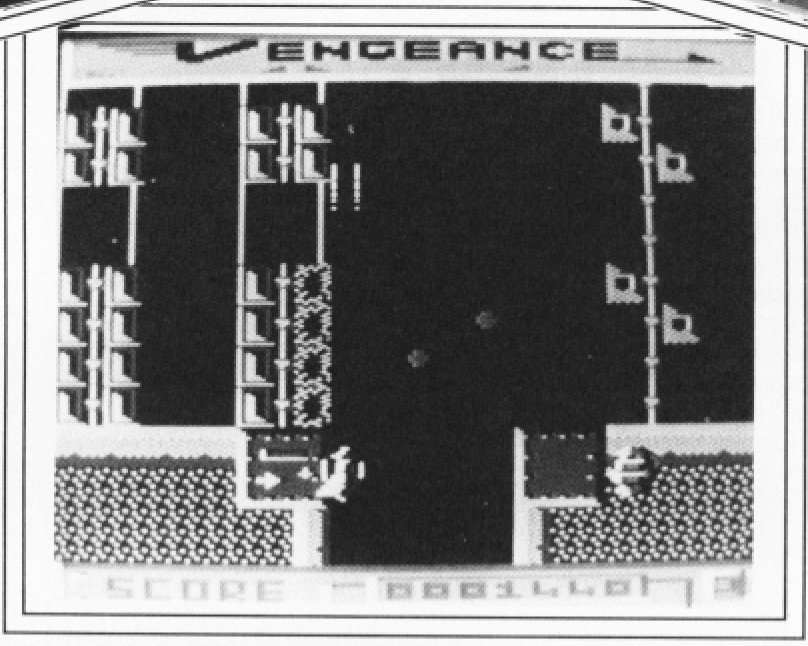
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VENGEANCE

Despite ten years at the top of the gamer's popularity, the bog-standard, save the world, blast all in sight, but don't lose any of your three lives' style shoot 'em up, is still a formula re-designed and, occasionally, improved upon by software houses who know from which direction the dosh is flowing.

Far be it from me to criticise this, it seems natural that the average teenager loves nothing more than to kill things from other planets.

Are you the type to eat a banana without peeling it? Are you the type to face an army of derranged Brisol Rovers fans under the influence of potent West Country Scrumpy, wearing your Bristol City scarf proudly? (*Yep, that's me!-Ed*) (*Liar!-Ad Man.*) Are you the type with the guts to tell your headmaster where he can stick his detention?. . . If you answered yes, then you are a fool! Exactly the type needed for the mission presented to you in *Vengeance*.

Dare you fly single-handedly into your nippy little space craft, and face the oncoming alien onslaught. Sounds familiar, eh? Still, this tacky waffle has been the scenario for many a good shoot 'em up, so I suppose I'd better not moan until I find out the facts. . .

The game is a vertically scolling shoot 'em up, your fighter is placed at the bottom of the screen and can be moved in any direction. Its twin-gun lasers are hanging eagerly off the side of each wing just wating to blast a hole in some green slimeball's kidney. Blam!! you get your first chance when a group of blue suckers came careering head on towards you.

I was forced to let three of those mothers live, as they had already gone past my line of fire, oh well just as I was ready to take on another fleet with my bullet-proof ego, two mettalic rust-buckets appeared at either side of me and pumped me full of photon death.

Once I got the feel of the game. I began to discover that there was a little more to it than just blasting everything that moves. It's also possible to blast things that don't move, such the little squares on the space station type backdrop. This neat. But even neater when I discovered that when you shoot a certain type of square you are given a random bonus. Unlike other games where the bonus is given once the icon is shot, in this one you really have to earn it. You have to catch the bonus as it floats down any point in the screen often forcing you to swirl in some seemingly impossible spirals in order to avoid local alien beings. The bonuses are of a no particular amazing new style, but there are a couple of useful ones such as extra lives, invincibility, or more powerful laser to be picked up.

"So that's it! Sounds like a pretty average blast eh?" said one hardened, shoot 'em addict to another, "No, that's not it" replied a very handsome, modest and particularly perceptive little games reviewer by the name of Hamiltŏn. "Inside the crispy shoot 'em coating, is a smooth, velvety, tasteful little arcade adventure. This more intellectual part of the game is the key to completing *Vengeance*. The object is to board all eight of the different types of alien crafts to be found, and then once you're on them find and destroy their vital circuits. The way to do this is to shoot enough of the space station in the backdrop (this builds up your power) until you get about five hundred power points. Power points are needed to board the ships. You will use anything from ten to a thousand power points simply getting to the ship depending on how far away it is. Once you have boarded the ship, the rest of your power points are transferred to time allowed on the ship. You will have to build up enough power to last at least a minute on each ship, allowing you enough time to find these vital circuits. To find these circuits you must use a small map of the three-dimensional ships, which appears in the top right-hand corner. These will show up as little targets on the map, and on the main screen you must line up your fire and blow these away, but remember, time is the key!!

As it stands I would buy this, which to me is all that matters. The graphics are nice but not amazing the sound is a very boring syntho number, but nothing that a quick twist of the volume control doesn't solve. The saving grace is in the heart of the game itself, quite a rarity nowadays. Definitely worth a shot.

Ferdy Hamilton.

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

7
Overall

Jinks

Jinks was produced by Rainbow Arts, a software house I've never heard of before because they're German.

The Germans are good at building cars and making up words with lots of letters in them. But after playing *Jinks* for what seems like three centuries. I advise them to give up writing computer games immediately and take up yodelling.

Jinks is one of the most annoying, frustrating and inanely difficult games I've played since melting down my Vic-20. It's a mixture of *Breakout* and ping-pong all rolled into one with some graphics added. The net effect of all this is a load of mind-numbing bouncing combined with mind-numbing bouncing noises — and nothing much else.

The scenario, which has absolutely nothing to do with the game, goes something like this. On second thoughts, why bother? The aim of the game is simply to pilot a pingpong ball from one end of a level to the other, using a three-sided bat. Pressing fire flips the bat so that you can bounce off the horizontal side or the two angled sides.

There are lots of bricks and things to hit as you go. Some of them will disappear thereby adding to your points tally, whilst others will just get in the way, making the ball bounce back in the direction you don't want to go.

To make matters worse, both the bat and the ball are subject to a gravitational pull. The bat moves up and down, and from side to side. But if you move it upwards, it will sink down of its own accord. So it's not the easiest of things to control. In fact, it's annoyingly cumbersome and difficult — a bit like stirring a pot of porridge.

You'll bump into various curious moving nasties as you progress from left to right. Say hello to one of these boys and your bat halves in size. Do it again and the game's over. To gain extra lives and your rightful bat size, you must bounce the ball onto various flashing objects as you proceed. Since these appear mostly at the top of the screen and the ball doesn't bounce that high very often, you've got problems.

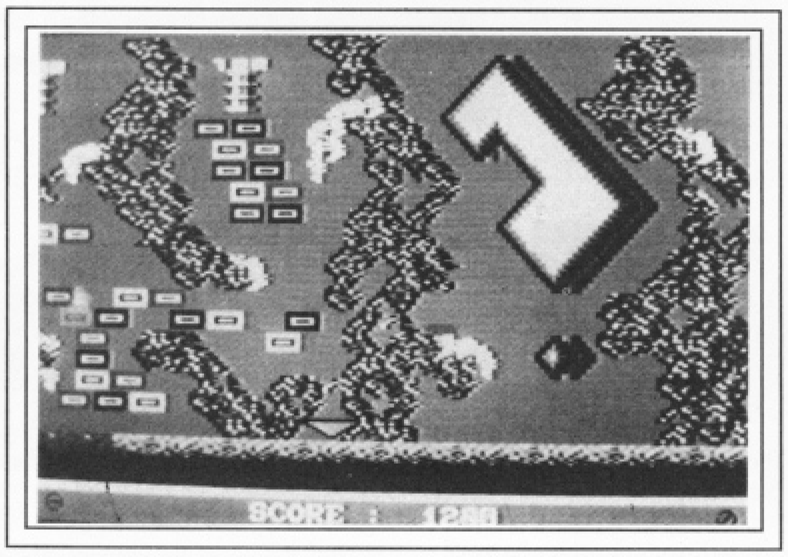
Fortunately, you can set the level of ball speed and gravitational pull at the beginning of the level. Set them to slow/weak and you can have a nap for a few hours. With both at peak levels, the game approaches the realms of the interesting. Added to the increased speed, you get increased nasties, with some of them actually crawling around at the bottom of the screen.

Complete the first level and you're sent bouncing to the interlude screen, and yet more bouncing. Here's what the interlude screen looks like. It's blank except for four numbers, 1 to 4, which appear at the top of the screen. Bounce your ball onto any of these numbers and you go to that level. From this you'll gather the game has four levels for bouncing in.

Not to be too harsh on the game, the levels are graphically reasonable. The nasties aren't badly done either and the scrolling is very smooth. There's a little bit of digitised speech at the beginning and a reasonable tune.

The only problem, and it's not a minor one, is that playability is catastrophic. There's no real aim, there's nothing strategic to do, no real speed of reaction or skill involved. You just bounce mindlessly from one level to the next. It wears you out, and it's all for nothing. I think I'll go for a lie down now.

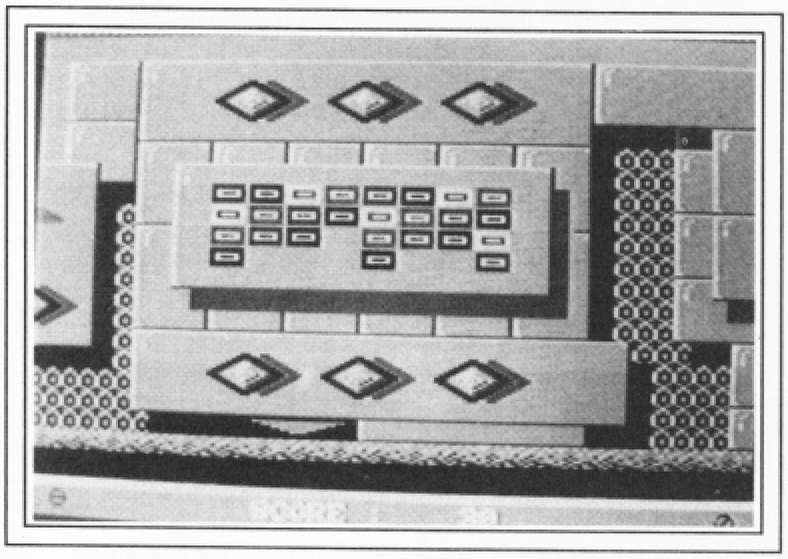
Bohdan Buciak.

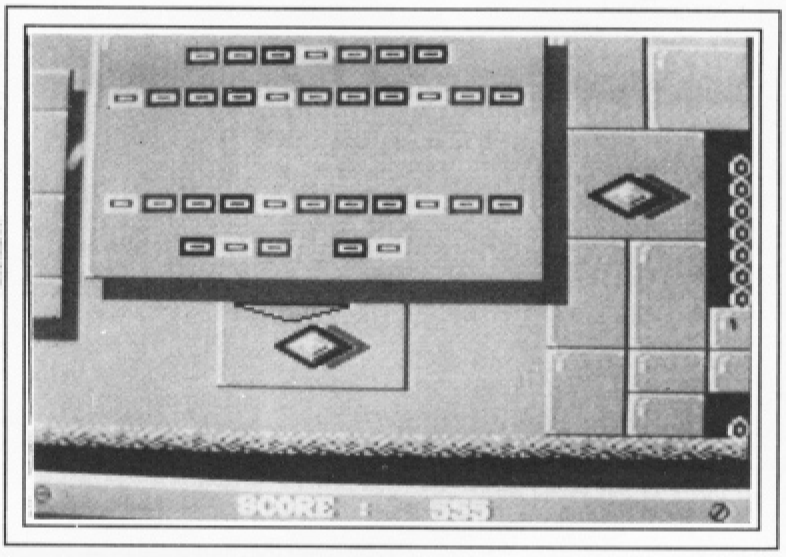


Pinball — like bumpers in your way.

Level four — it's a wacky one.

Downright abstract this one.





64/128
Rainbow Arts
Price: £9.99/ cass £11.99/disk

Rating	Scale
Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

4 Overall

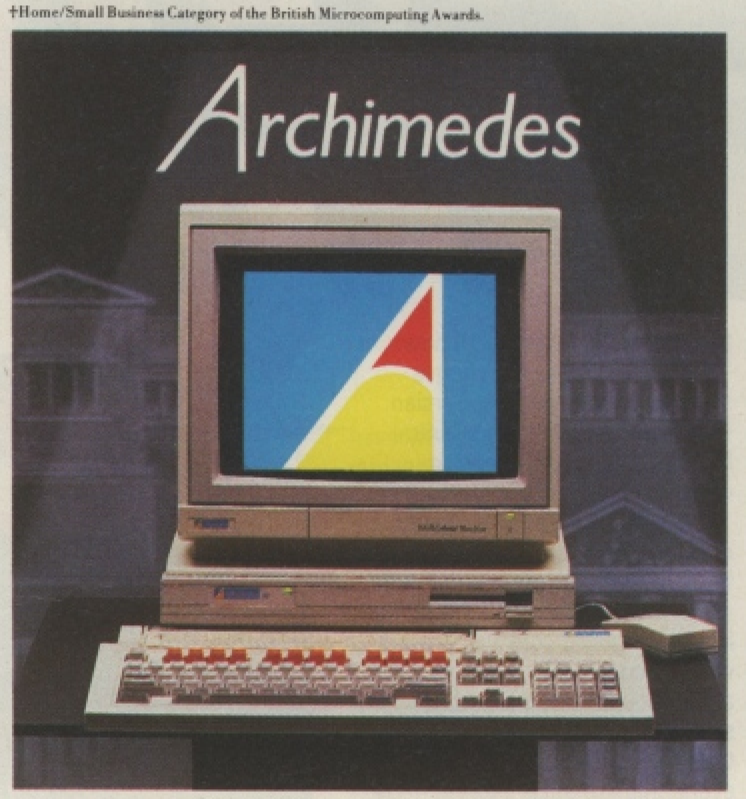
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†Home/Small Business Category of the British Microcomputing Awards.



Model shown here is the Archimedes 310 with colour monitor and includes Mouse.

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C.U. Screen Star

PROJECT STEALTH FIGHTER



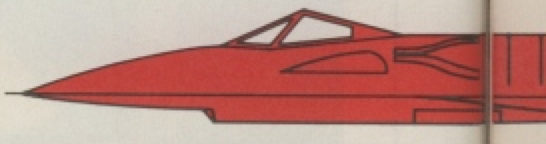
64/128
Microprose
Price:
£14.95/cass
£19.95/disk

Project Stealth Fighter is Microprose's most ambitious and most realistic job to date. Coming from a company that prides itself on the accuracy and realism of its simulations that has to be something of a recommendation. But one look at the operations manual will convince you that this is more than just a game. Its 120 pages will tell you everything there is to know about flying the F-19 Stealth Fighter and a whole lot more.

In addition to the manual and the double-sided program disc you can get a technical supplement (an at-a-glance guide to instruments and controls) and a keyboard overlay, (essential considering there are more than 30 control buttons and a further indication, were it needed, that this is serious simulation software.)

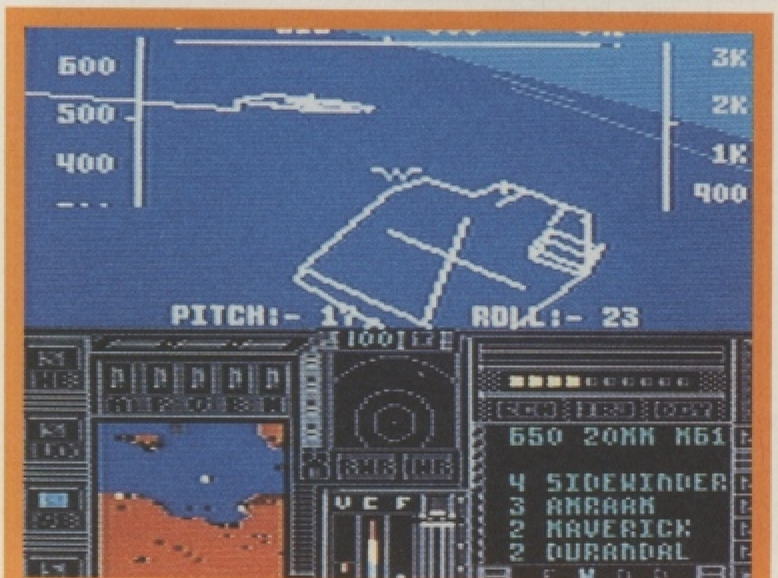
The first task, once the software is loaded, is to correctly identify a screen pic of an aircraft. There are over 20 to choose from all of which can be found at the back of the manual. Failure to correctly identify the aircraft will automatically assign you to training, which you will have to undertake anyhow if you are to stand any chance of succeeding at the real thing.

Although *Project Stealth Fighter* is a sophisticated and complex simulation there are more than enough options with varied levels of difficulty to provide a challenge for every kind of pilot from inexperienced rookies to veteran campaigners. A good place to start is Libya training which is a simulation (within a simulation!). This has the advantage that enemy hits don't damage your aircraft so you can experiment with different tactics without getting shot down. In 'the real world' you can choose scenarios from Libya, the Persian Gulf, The North Cape and Central Europe, in order of increasing difficulty.



There are several other choices to make, all of which will have a bearing on the nature and difficulty of the mission. There are three levels of conflict; cold war, limited war and conventional war. As well as the reduced risk the cold war scenario involves an important tactical difference; shooting up everything in sight is liable to make you less, rather than more popular. You can choose between strike missions — against land-based targets like oil refineries, missile and radar emplacements — or air to air missions.

One factor which has a large bearing on your chances of success in any mission is the skill and experience of enemy forces, which can also be predetermined. You can select the level of flight performance for the aircraft. No crashes makes you virtually invincible. Enemy hits



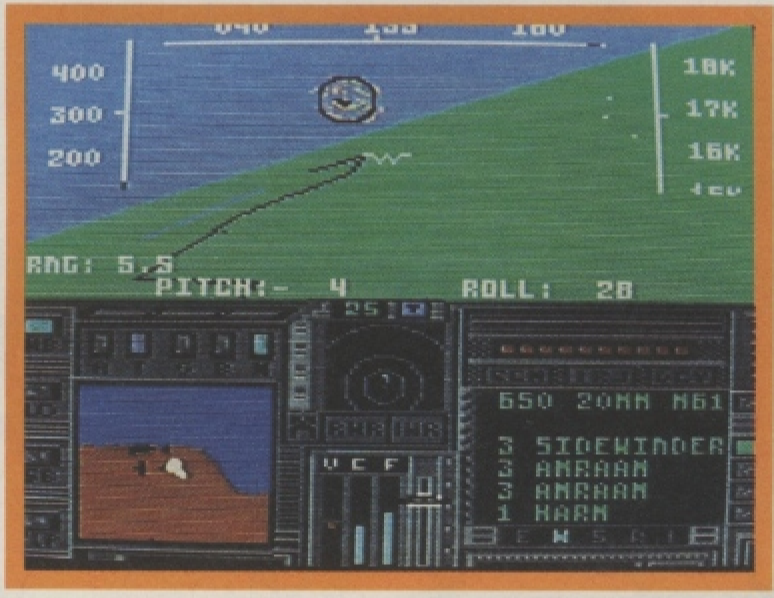
Sneaking up on a carrier.



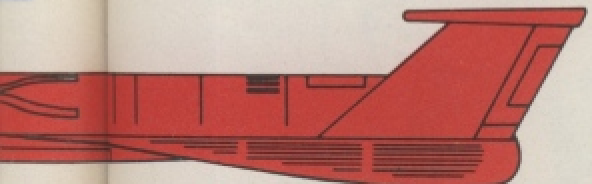
The lonely fate of the disgraced pilot.

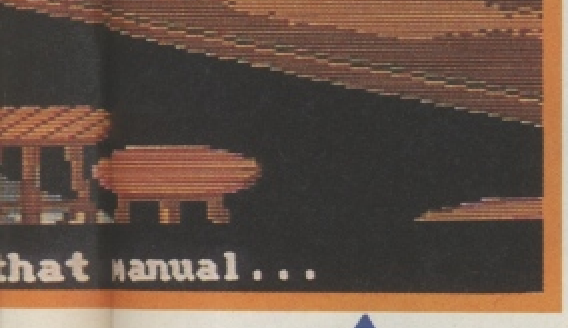


Picked up after bailing out.



Ten visibility lights on, but an enemy in your sights.





Partying down with the lads.



have little effect as does crashing into the ground — not very realistic. Easy landings gives you just that, but don't be mislead, it's not that easy. Realistic landings are stictly for budding Chuck Yeagers.

Next up, you are given the mission brief. This will obviously vary depending on the geographic area chosen, the mission type (strike or air-to-air) and the level of conflict. Photo reconnaissance missions are common in cold war. Limited war often involves strikes against economic targets like oil terminals. In conventional war anything goes. Typically strike missions are to destroy SAM missile batteries and their radar controllers, bomb HQ bunkers and airfields and put missile ships out of action. Air to air missions involve shooting down a variety of aircraft from AN-72 Coaler transporters carrying important military personnel to MiG fighters.

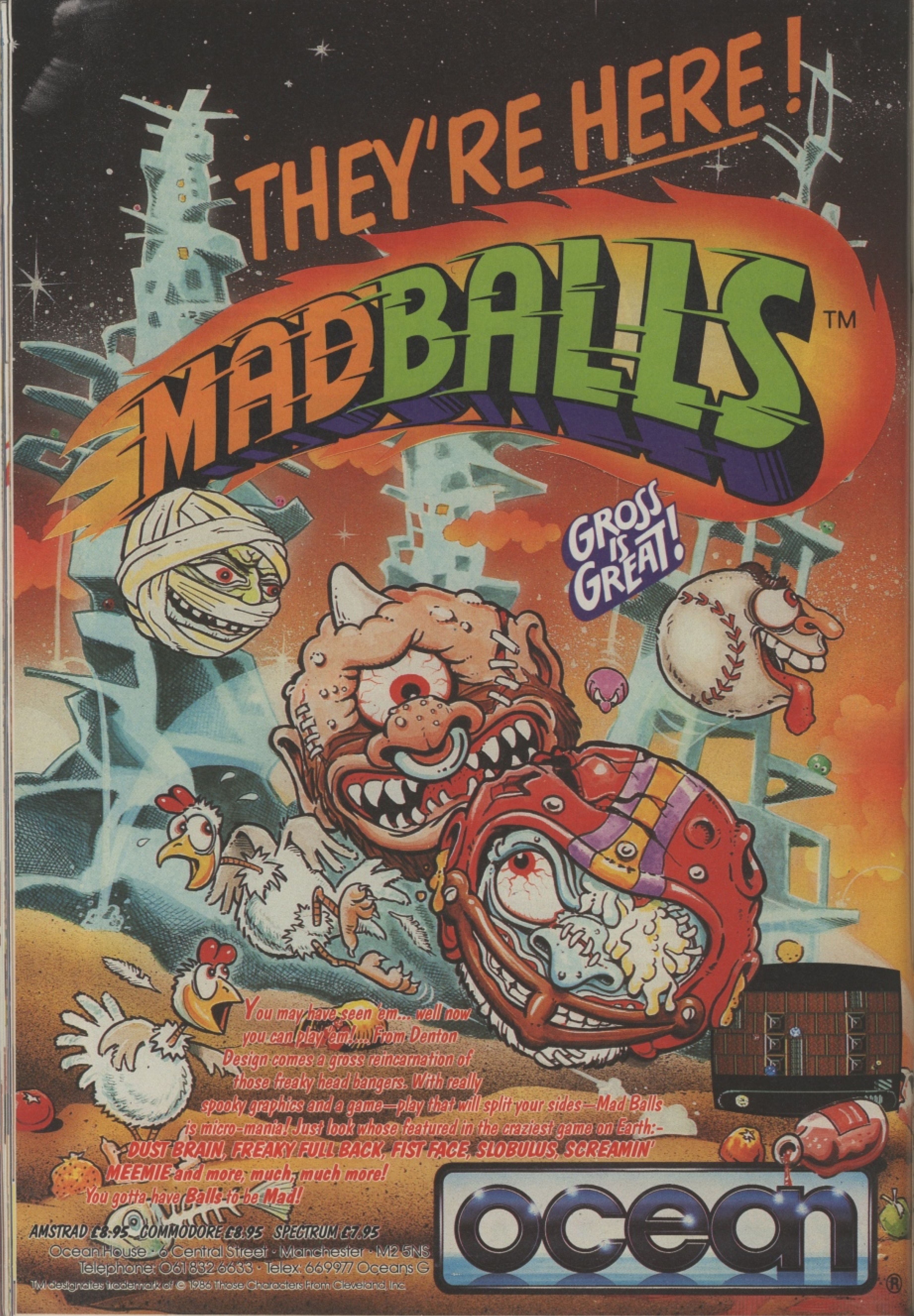
With all your options decided and a mission accepted the last thing to do before take off is arm your aircraft. Before you do that it's probably wise to take a last look at the mission briefing and make a note of your main objective. You can also check out the intelligence brief which will give you an idea of the kind of enemy resistance you are likely to meet.

You obviously need to take the right weapons for the job. The F19 has four weapons bays and you have enough space to take something along for those unexpected encounters. There is a vast array of weaponry to choose from and the manual devotes a large section to this subject. In addition to the F19's built-in 20mm cannon you can choose from various air to air missiles, air to ground missiles, laser guided bombs, retarded and free-fall bombs, the reconnaissance camera and extra fuel. As well as choosing the right weapons you must use them correctly and at the right altitude for full accuracy and effect.

With these few preliminaries out of the way you can now actually get into the air, or at least into the cockpit. You can run through the controls and instruments on the ground, but I find you learn a lot more quickly in the air, when the pressure's on. There's a pause control so you can fly a bit then put things on hold if you need to look something up. It helps to have the technical supplement in front of you at this stage.

You will take off and land either from an aircraft carrier or on an airfield, the former being more difficult for both operations. It's also a lot easier to get up, this being simply a case of engines on, full flaps, throttle up, brakes off and away. The pitch and roll of the aircraft are controlled by joystick, all other controls, apart from weapon firing are operated via the keyboard. There are far too many of them to go into detail, but broadly speaking they can be divided into three groups; those for manouvering, weapons control and avoiding detection — so called stealth technology.

Initially your objective is to reach the target whilst maintaining as low a profile as possible. Navigational aids include the INS (inertial navigation system which indicates the correct compass heading to follow). A colour CRT toggles between strategic and tactical maps which show the whole geographic area and the area directly below the plane respectively. You can also, of course look out of the window,

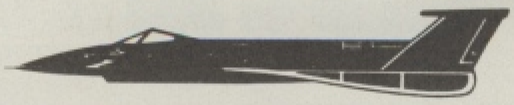


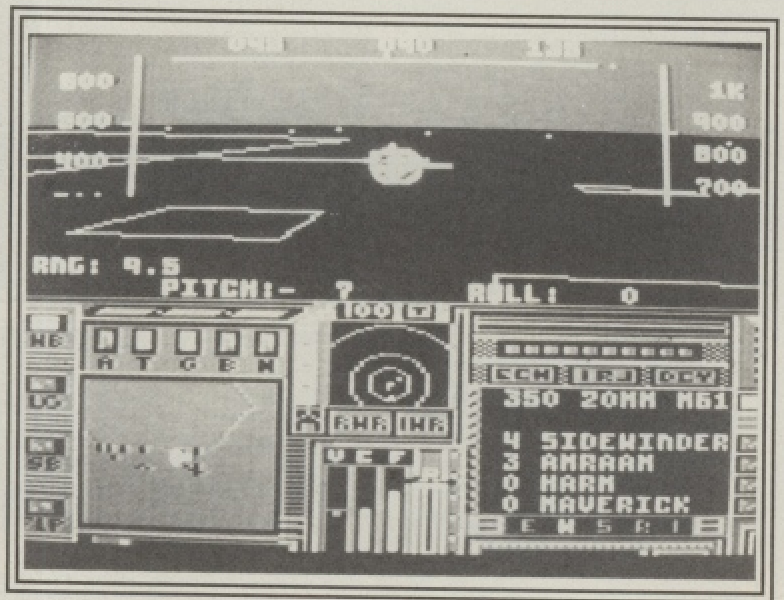
THEY'RE HERE!
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STEALTH FIGHTER

C.U. Screen Star

C.U. Screen Star





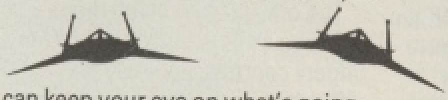
Missed the target again, eh?

where you will see sea or land, sky and any visible landmarks.

The concept behind the F19 is that of stealth technology. The aircraft is designed to ensure it presents as low a profile to enemy radar as is possible. The cockpit is packed full with instrumentation to show you how well you are making use of the aircraft's design characteristics and how well the enemy can see you. Most important of these is the EMV (Electro-Magnetic Visibility) bar gauge, a panel of ten lights. The more lights are lit, the more visible you are. You can reduce your EMV by turning off weapons and tracking systems, flying high and going easy on the throttle. One button — EMCON — will reduce your EMV to a minimum at a single touch.

All the time the enemy is looking for you, you can of course be looking for them. Your threat display radar can be scaled to look 100, 22 and 12 miles ahead of you. It shows the position of missile and search radar, enemy aircraft radar, and enemy missiles in flight. The threat display is backed up by warning lights which indicate radar search warning, detection warning, missile tracking and launch warning. If things get that bad you can take evasive action and make use of your radar and infra-red jammers and chaff decoy systems. But you should always bear in mind that your best defence against that kind of situation is to use the stealth technology at your disposal to make yourself invisible. Strictly speaking the only time the enemy should get a good look at you to fire missiles is when you are attacking, in which case your presence would be somewhat difficult to hide.

It's when attacking that the F19's head up display, or HUD, really makes itself useful. The HUD provides you with all critical flying and weapons targetting information in graphic format. The great thing about the HUD is that all this information is displayed on the cockpit screen in front of you, so you



can keep your eye on what's going on outside at the same time.

Assuming you are close enough to your target to see it you should start tracking it. There are two tracking systems, one for ground and one for air targets. The HUD displays a white rectangle to show that the object can be identified with poor accuracy. Now is the time to hit the display weapons button. The contents of the four weapon bays are displayed on the monochrome CRT on the right of the lower cockpit display. The appropriate bay is armed by pressing one of the four function keys. By the time you have done all this the EMV bar gauge will be going crazy as your tracking radar and open bay doors alert ground and air based enemy radar and tracking stations to your presence. Hopefully it will be too late, at least for whoever is in your sights at the moment.

As targeting accuracy improves the white rectangle changes to an oval. You can let him have it now, or wait until the oval changes colour for even better accuracy. Tactics vary for different weapons and targets, but most weapons are of the fire and forget radar guided type which means it's time to make yourself scarce by hitting the EMCON button which will close the bay doors and turn off all tracking radar. Now it's time to go home.

On the way, if things are running a little slow for you, you can accelerate time to make them pass more quickly. Assuming you're not damaged and you are a reasonably competent pilot you stand every chance of making it a successful mission, in which case you'll be congratulated on your return, perhaps promoted or even decorated. There are several other possible outcomes. You might be shot down, or crash and be injured or killed. You may return without completing the mission, or you might have to eject and be picked up by a rescue helicopter.

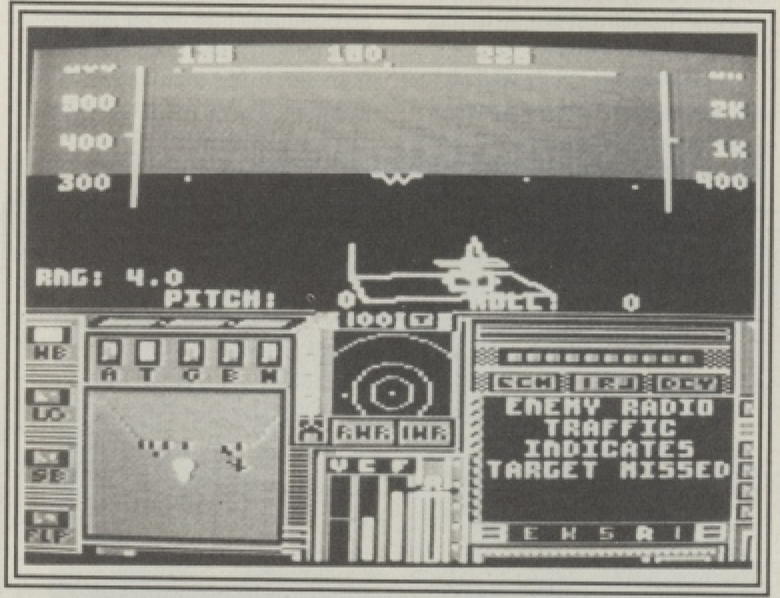
Generally, as long as you achieve the mission objective you will be looked upon favourably by your superiors and your buddies in the officer's club, or OC. Even if you come back without several million dollars worth of airplane they don't seem to mind. Successful missions end with a raucous celebration in the OC, but failure is a much lonelier affair — dirty looks in the locker room and a solitary Jack Daniels in the bar.

Those who thought Microprose had taken air combat simulation to the limit with *Gunship* will be astounded with the depth and detail of *Project Stealth Fighter.* The accompanying literature is always a good indicator of the effort that's gone into a program. The stealth fighter operations manual contains page upon page of ancillary information in addition to the usual perfunctory operating instructions — very comprehensively dealt with here. There are sections on basic flying, firing weapons, debriefing, equipment and tactics (including aerodynamics, manoeuvres, radar and weapons data), regional briefings (politics, friendly bases, naval forces, targets and ordinance loading), common military aircraft, diagrams and a glossary.

In terms of aircraft specifications and performance, attention to geographical and political detail, and diversity of mission assignments Project Stealth Fighter far outclasses anything else in the air. Once you've tried it anything else will seem mundane in comparison.

Ken 'Top Gun' McMahon

Stealth fighter — poised to sneak up the charts.



Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

9 Overall

GARY LINEKER

GARY LINEKER'S SUPERSTAR SPORT

Gremlin Graphics
64/128
Price: £9.95
cass

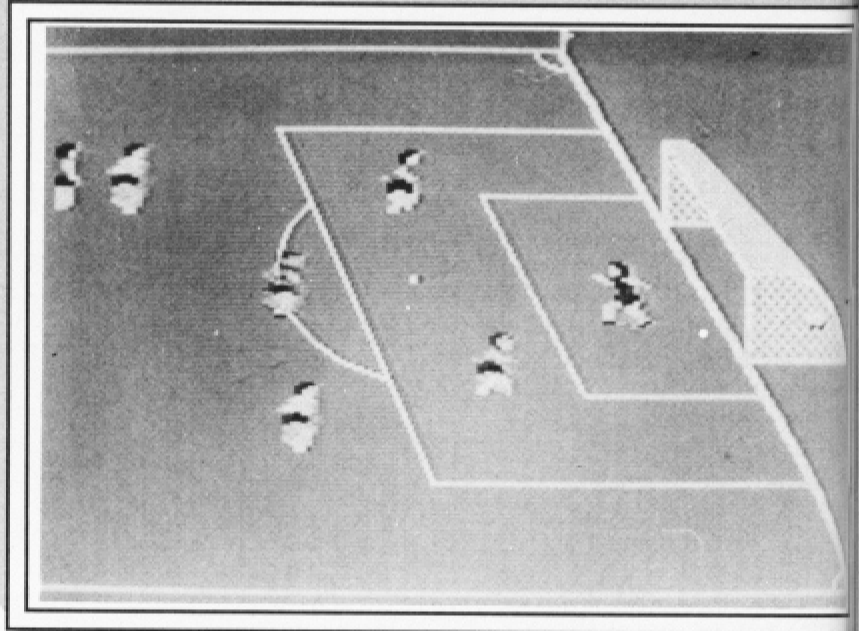
With England qualifying for the European championships and Gary Lineker finally finding his scoring form again, Gremlin could not have picked a better time to be sponsored by England's most revered striker. But Gary Lineker or not, there has not been a really good soccer arcade game for the 64 for a long time, is this the one to change that, or is it just another over-hyped mediocre effort?

Before you actually get down to the serious business of playing football, you must go through the compulsory trivialities such as picking your team's colours, selecting how long you wish the matches to be, and whether you wish to play the computer or a friend. All this is fairly straightforward, until you come to selecting the team you wish to be. Casting my eye across the names of Division One teams, I noticed something was drastically wrong. No Q.P.R. Can you imagine how I and millions of others must have felt, I was emotionally devastated, come on Gremlin! Wake up to the world of class football!

You also have the option of not only playing your team's centre-forward, but being the brains behind the football and taking over as the coach. This involves selecting your team's strategy every time there is a stoppage in play. For instance, should you be leading by one goal, with two minutes till full-time and the opposing team have a corner, then you will want to play defensively . . . right? You have the option of letting the computer or a friend control your goalie. It is probably wise to let the computer do it as it is not an easy job, that is unless your mate's is a bit of a Shilts!

Once you get down to the nitty-gritty of the big match itself, you will notice something rather strange . . . Each player appears to keep about two tons of solid dynamite in their boots. They make Hot Shot Hamish look like Norman Whiteside. It is not that I'm moaning about being whipped, on the contrary after only one minute, and two goal attempts on my first go I scored one from what would have been a good ninety yards. Obviously I'm used to doing this in real life (!) but I'd like to find opponents that can at least attempt to hold me in a computer game!

The players also have an uncanny knack at the ol' overhead kick. When the ball is in the air, a simple well-timed flick of the fire button will send your player soaring acrobatically into the air and thumping the ball goalwards. A manoeuvre Mirandinha would be proud of. But don't think this piece of skill is confined to your player only. This ability is shared amongst all the players, on both teams. Another move than your player will pull off is a header, again timing is the key, press fire and your player will, with one giant leap . . . NUT!! and it doesn't matter where he is either, the header will always leave the keeper with some work to do.



▲ **It's there!**

The only problem with these amazing skills is that due to rather fidgety controls, you may find it difficult to pass with certain joysticks, as I did. It can be most aggrevating when in your own area you get the ball and send a long, hard, pointless boot towards the goal in true Sheff Wed fashion. When what you wanted to play was a neat little ball, favoured by superior teams such as . . . *(West Ham — M.P.) (Bristol City — Ed.) (Q.P.R. — me) (er . . . Chicago Bears?! — N.K.)*

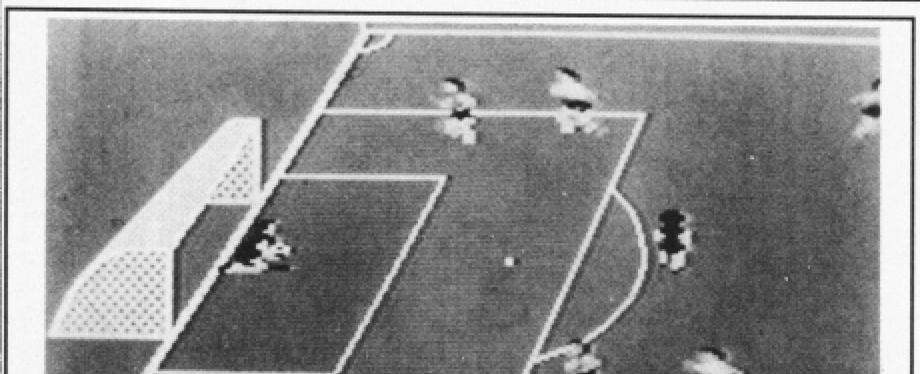
To be blunt, as I always try to be, Gary Lineker's does not fit the bill, as the first real football game for the 64, our wait continues. It is not totally awful, and is quite a jolly game if you don't take your football too seriously which clearly the programmers at Mindscape don't. This is one of the pitfalls of giving the job to a bunch of Americans.

The main problem is with the playing of the game itself. The player's ability to shoot like that makes the whole thing a bit of a farce. Also because each team has a different skill level, one team is always better than another. This is fine when you have a computer opponent and you wish to have a better/worse team than it. But when you are playing your mates you want to be dead equal, all square, before a ball is kicked. If not arguments along the popular line of "5-0, Ha-Ha!" "Not fair! your team's a higher skill than mine" "crap! you're simply not as good as me" develop as they do when you're playing with such a juvenile team as the C.U. crew.

If you're desperate for a footer game, there are worse about. But just don't expect too much.

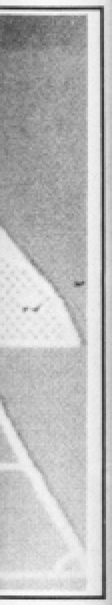
Ferdy 'Donkey' Hamilton.

▼ **You thought you'ad scored . . .**



	Rating (1–10)
Graphics	5
Sound	5
Toughness	3
Endurance	6
Value	5

5 Overall



'S MATCH DAY

64/128
Ocean
Price: £8.95/ cass

MATCH DAY II

I missed out on the original *Match Day (don't worry too much – Ed).* Must have come out when I was busy playing Commodore's *International Soccer.* That venerable oldie still rates as my favourite footie sim, to be prized along with my Oldham Athletic *(who? Ed)* programs. So there's a buzzing on the terraces as I load up *Matchplay II*, supposedly *International Soccer* with Terry Venables in charge.

After first glance, *Match Day II* doesn't look all that special. You get the usual Match of the Day view of the pitch, complete with side-to-side scrolling and a set of players that look like overweight Mardonnas.

As usual, you're offered a large range of pre-match options — probably to make you think that there really is something to this game. Customising options include the team name, the strip, one or two player mode, and a unique twin-player mode which gives separate control over two player mode, and a unique twin-player mode which gives separate control over two players on the same team when you're playing the computer. Got that? Added to that, there are options for playing a league season consisting of eight teams, and a knockout cup, also consisting of eight teams. Since such options tend to make the game drag on, the programmers have thoughtfully included a 'save position' option.

More unusual options include the ability to change the colour of the pitch and to assign player or computer control to your goalkeeper. Choosing the latter option is tantamount to suicide since the computer-controlled goalie is so useless he should not have been allowed inside the stadium never mind kitting up. There's also a Tactics Selection option which, although it sounds impressive, is merely a matter of setting each team to play either an attacking or defensive game.

Two more things need explaining before we get the teams out onto the turf. The programmers have developed something they call DDS (Diamond Deflection System), in an attempt to make the game play more realistically. What DDS does, according to in the blurb, is to take into account the direction in which a player is moving when the ball deflects off him. DDS should also work when a player heads the ball, thus producing those subtle glancing headers the boy Linacre does so well.

Secondly, there's the kickometer. Apart from being displayed at the top of the screen, a smaller version appears above the head to whichever player is currently under joystick control. The kickometer looks like one of those LED graphic equaliser things on your ghettoblaster, with the display going up and down rapidly. Press the firebutton with the bar at its highest to get the most powerful kick. At the lowest point, you can actually produce a backheel. By continuing to hold down the joystick, you can set the kickometer to remain constantly at a particular level.

The only occasions in which you can't control the power of a kick are during deadball kicks, corners, throw-ins etc. The only element of control here is the direction, the computer controlling the power. This, to me, is less than satisfactory since deadball kicks invariably land way inside your own half. No wonder my defenders are asking for free transfers. This doesn't bother me much since I've detected an unwholesome tendency on their part to face the wrong way when the opposition is attacking.

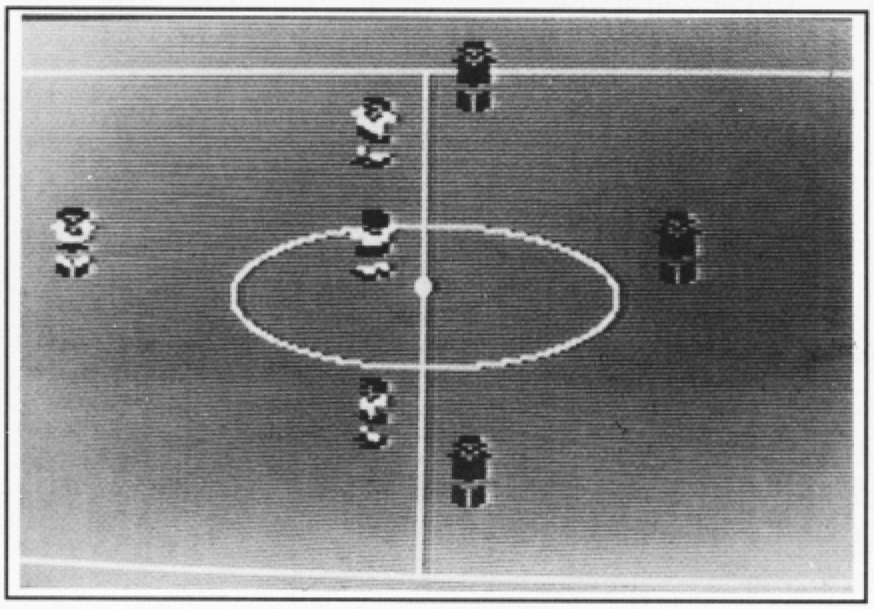
So how do all these things shape up when you're playing? Primarily, seeing a constantly flashing display above your player's head is a bit disconcerting at first, but you soon get used to it. And timing your shot to produce the required strength of kick becomes almost like second nature with a little practise.

If you've ever played a football sim, you'll have no difficulty controlling this one. The player nearest the ball gains control over it and can kick or dribble. The opposition player can try to get the ball off him and can shoulder charge. Fouling is not implemented, the programmers having realised that Nobby Stiles tactics are more fun than Roy of the Rovers play.

The major problem with *Match Day II*, as I see it, isn't the degree of control achievable but the actual speed at which the game is played. I've no doubt that the DDS system does enhance play and that subtleties of touch can be achieved that go beyond football sims we've alrady seen, but the play just isn't fast enough. Dribbling a ball up the field amounts to sheer drudgery.

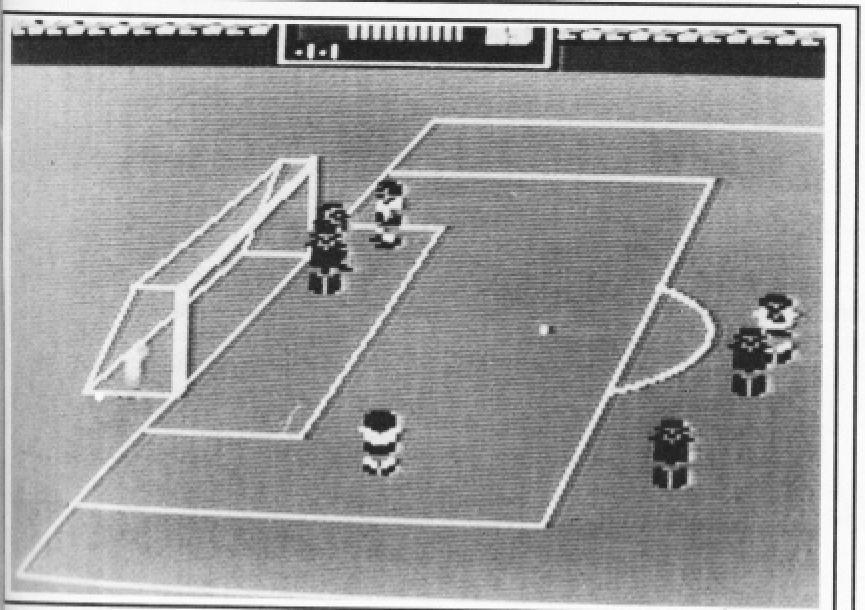
What makes Ocean's latest attempt so disappointing is that it doesn't really mark any advance in that crucial area. Sorry boys, get back to the dressing room.

Bohdan Buciak



▲ **It's a draw 5-5**

▼ **What a cracker!**



Graphics	7 (scale 1–10)	
Sound	7 (scale 1–10)	
Toughness	6 (scale 1–10)	
Endurance	5 (scale 1–10)	
Value	6 (scale 1–10)	**5 Overall**



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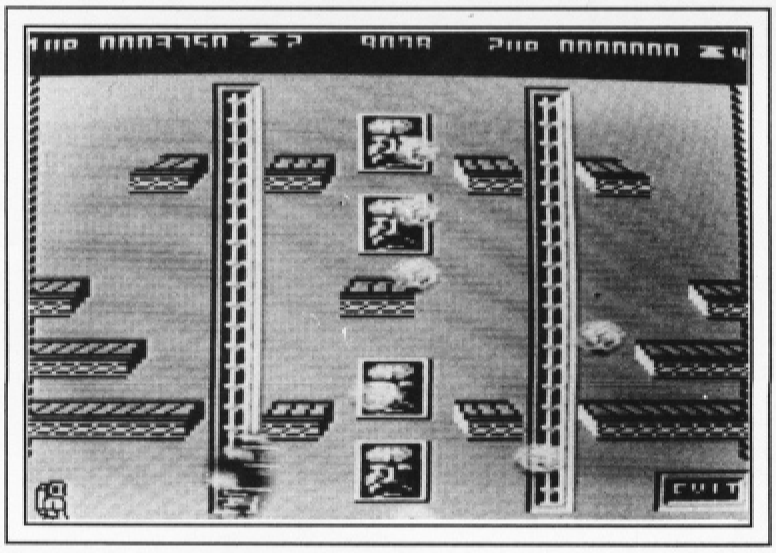
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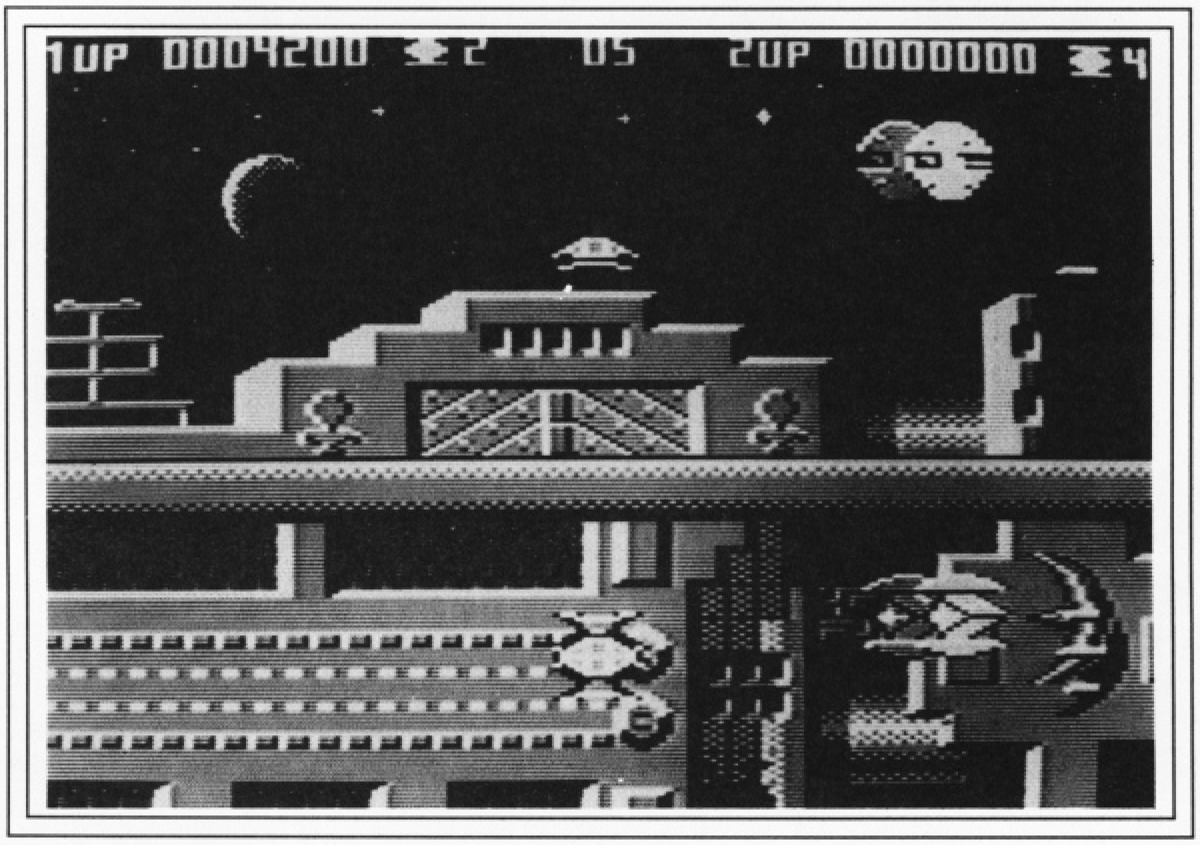
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OCTAPOLIS



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By the year 3987, the Galactic Imperium was mightier than ever. One by one, it had swallowed up all solar systems and alien races . . . Except for a small defiant planet . . . Octapolis'.

Now, where have you read that before? Yep. On the cassette inlay for practically every space shoot-out that you've ever played.

What happens on-screen in *Octapolis* is every bit as original as the hackneyed prose of its packaging. There are few surprises in its fusion of horizontallly-scrolling space dogfight with static platform sequences. Yet the whole thing has been so well presented that you're apt to overlook the fact that you've been playing games like this ever since your fists were big enough to hold a joystick.

Play begins with split-screen aerial combat across the surface of planet Octapolis. The lower half of the screen displays your craft flying over the by now very familiar bird's eye view of futuristic city architecture (pipes, ducts, conduits, flanges, grids . . .) while the top half shows the same scene but from sideways on. Both views scroll to left and right, depending on the direction of your fast-moving craft, and there's some fine parallax scrolling too, especially where you can look through gaps in the superstructure to the levels below.

All very flash indeed, and very confusing at first, as your eyes try to take in simultaneously the two viewpoints. But you'll probably end up watching one view only — usuallly the top — and only glancing at the other occasionally. It's easier letting the enemy craft line themselves up in your sights, than trying to chase them around the three dimensions.

After several minutes of feverish zapping, your ship will start to flash accompanied by appropriate sound effects. It's time now to bring the craft down on the landing strip, and enter the planet's interior.

It's at this point that graphic pyrotechnics are abandoned in favour of what is a polished but nevertheless unexceptional platform format. Static screens, full of little ledges occupied by wobbling eyeballs and waddling stocky aliens. You're now controlling a midget spaceperson, and ahead lie five chambers of prancing and leaping until you reach the next city and the next shoot-out.

You can shoot at the eyeballs, but the other lifeforms seem to be invulnerable, so a fair amount of acrobatics are called for in order to reach the exit sign on the opposite side of each screen. Some people apparently enjoy this type of thing.

When you reach the next city, the whole thing starts over again, and it won't surprise you that each shoot-out, and each series of platform screens increase in difficulty.

That's the game in a nutshell, though there are some pleasing refinements as you go along. If you think the dogfight sequences are too short, then don't dock immediately you're told to. You can go on fighting for as long as your five lives will allow you — in fact, it's easier to notch up a high score in this sequence than it is in the platform chambers.

Most of the game's appeal lies in its presentation, with its crisp, colourful graphics, fast and fluid movement, and neat sounds effects. But whether you think that instant-reflex, joystick-bashing space warfare works well with the slower, more precise skills required by the hop, skip and jump sequences will depend on how much you enjoy either type of game.

For me there's no contest — I'd rather have a super-smooth shoot 'em up than a poxy platform frolic any day of the week. But I've tried not to let my prejudice influence the ratings below.

Bill Scolding

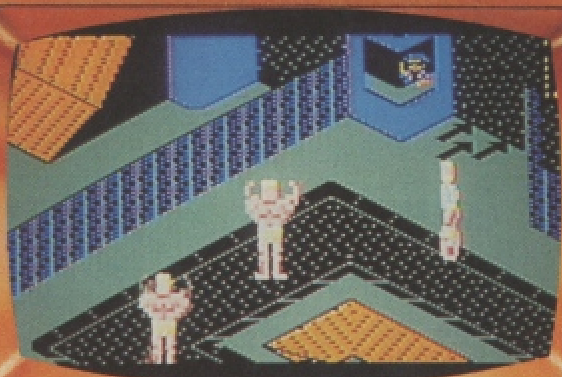
Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

8 Overall


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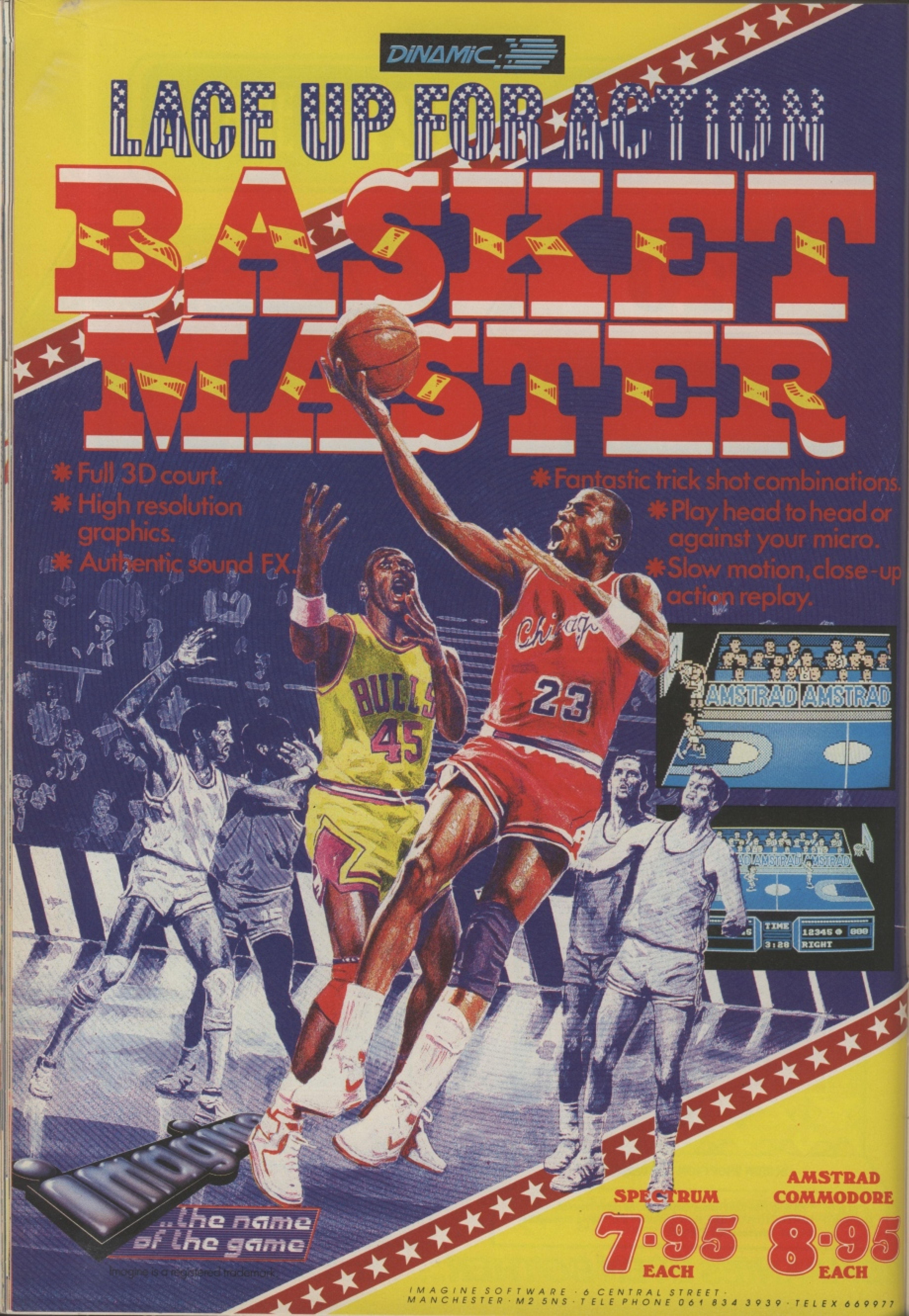
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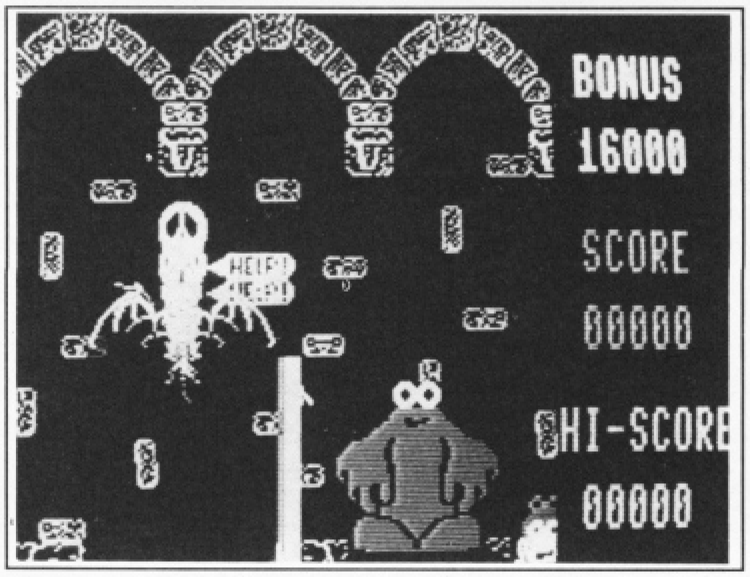

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Through the Trapdoor

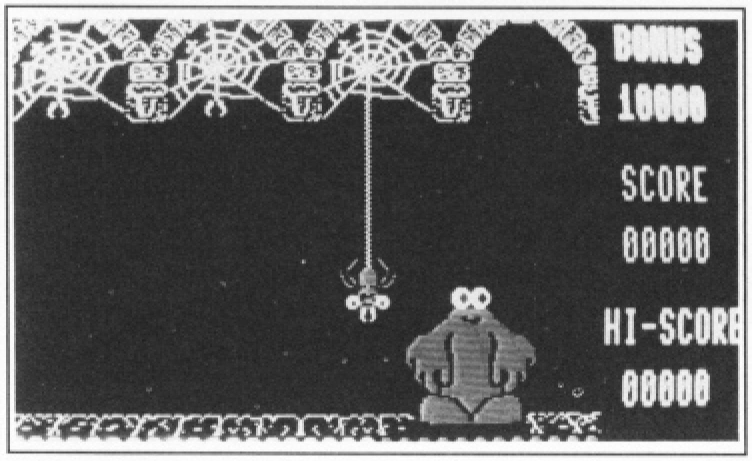
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When the original *Trapdoor game* came out exactly a year ago, we thought it was so good we gave it a Screen Star. The cartoon itself has lasted the pace and still appears on Number 73 on Saturday mornings *(Frank Sidebottom rules—Ed!).* So Piranha have decided to cash in on continued Berkmania by producing another Trapdoor game in much the same mould as its predecessor.

Through the Trapdoor retains all those elements and continues with the same main characters — Berk, Drutt and Boni — but this time they start the game going down through the trapdoor itself. Its a pretty simple and straightforward storyline that's more an adventure than a set of separate tasks.



Don't just stand there you Berk!



Watch out for the spider.

First of all, you see Boni being kidnapped by a giant bat who snatches him up and deposits him somewhere down in the underworld below the trapdoor. That's where you start. You, as Berk and Drutt, must rescue Boni. This is done by completing the four sections of the game, each one representing a different region of the underworld.

To progress through the regions, they must find and use a key to open the respective doors. To make things more difficult, both characters are hindered by a succession of monsters and nasties. So the emphasis lies very heavily on solving problems or finding ways to accomplish something.

An advance on the original game is that you control both Berk and Drutt, though not at the same time. You toggle control between the two. So this is more a teamwork effort. It becomes obvious as you play that both have their particular skills.

Drutt gets around much quicker. He can bounce up and down. He can't pick things up but he can knock down objects positioned out of Berk's reach and shove them towards Berk. On the other hand, only Berk has the dexterity to pick up and use things, like opening a door with a key.

Berk is relatively easy to control and he moves in exactly the same plodding cumbersome way in both games, picking things up with that characteristic sweep of his enormous hands.

Drutt presents more of a problem in terms of control. He has a mind of his own and will go his own way, usually to eat the nearest worm, if you're not actually controlling him when he's under control — if you know what I mean. Since you need to position him very accurately to accomplish a particular task, controlling him becomes mightily frustrating and annoying. In fact, if the bat had kidnapped Drutt instead of Boni, me and Berk would be putting our feet up.

You've simply got to put up with Drutt. The game does try to make things a little easier by providing 'druttmarkers'. These are conveniently situated on the exact spot Drutt must be in order to accomplish something. Send Drutt to the left of a marker and he should jump onto it. Apart from some of the markers being invisible, they didn't seem to have much effect.

But Drutt is useful because he usually goes first, followed by Berk when the coast is clear. So it's Drutt that gets all the keys, and generally protects Berk from dangers.

For example, he'll bounce up and knock down all the sharp icicles hanging from the roof so that Berk doesn't get speared as he walks beneath. Drutt also gets things like the magic sweet and magic mushroom which help Berk solve a problem. When Berk is down the pit in the first region, eating the magic sweet makes him sprout wings that lift him to the top. I won't tell you any more — solve it for yourselves.

Solving these problems is the biggest drawback in *Through The Trapdoor.* If you thought the original was tough, this one is well nigh impossible — and that's compounded by Drutt being such a pain. It strikes me that Don Priestly (he wrote the original too) has made it so difficult because there's not really much to the game.

Take the first region, all you have to do is get the key. negotiate the pit that stands between you and the door, and then open the door into the next region. Compare this with the imagination used in the original and it really is lacklustre stuff.

Graphically, *Through The Trapdoor* is not quite as good as its original. I've not seen all the monsters yet, but the ones that have appeared so far don't look anything like as bizarre as the first set. Similarly the background scenes are too black and sparse for my liking. I reckon a little more effort could have been used here.

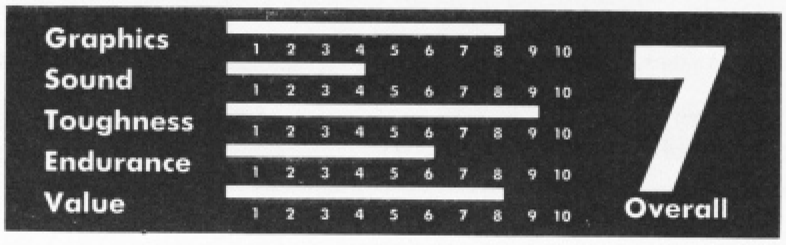
Like the original, *Through the Trapdoor* has levels of depth but this is not exploited to the same degree. You get only two levels, the foreground and background. This adds to your problems because some tasks, like picking up keys, can only be accomplished if Drutt is bouncing up and down in the background area. Position him up front and he'll bounce all day without accomplishing anything.

But there are areas in which *Through the Trapdoor* is an improvement, and that's mostly in terms of 'cuteness'. Berk is particularly cute. When he falls down a hole, he ends up on his face looking puzzled and confused. It takes a few floundering movements before he can get up. Berk also seems remarkably concerned about Drutt and will always turn in Drutt's direction with his arms sticking out as though he were trying to give him a hand.

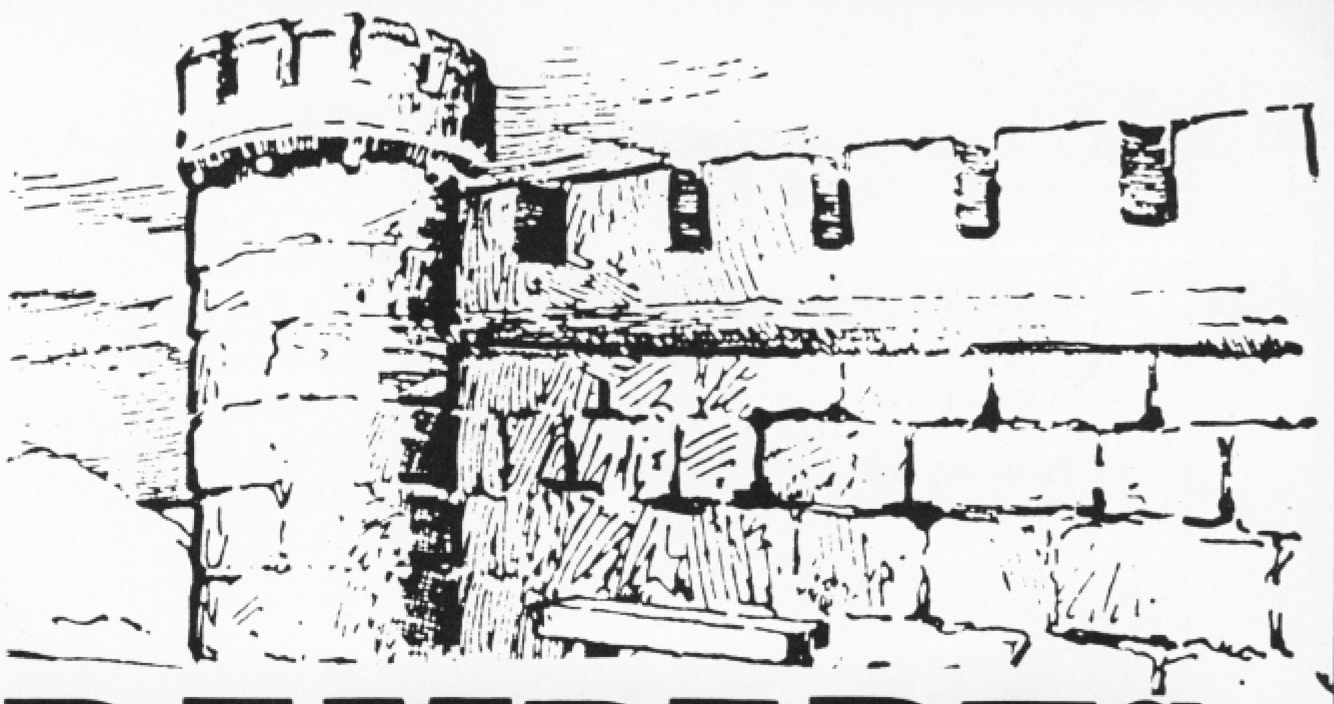
There are occasions when Berk must pick up Drutt (to go through doors etc) and he seems to have as much difficulty controlling him as we do. Unlike me, Berk is pretty patient.

I'd hoped for big things from the new Trapdoor and finished up being disappointed. There's no doubt this is still a very clever and accomplished piece of programming but the aim of the game is too single-minded and much too difficult. You just can't carry on until you solve the problems in the order they arise. Too many people are going to give up on this in despair. That's a pity because the game deserves better.

Bohdan Buciak



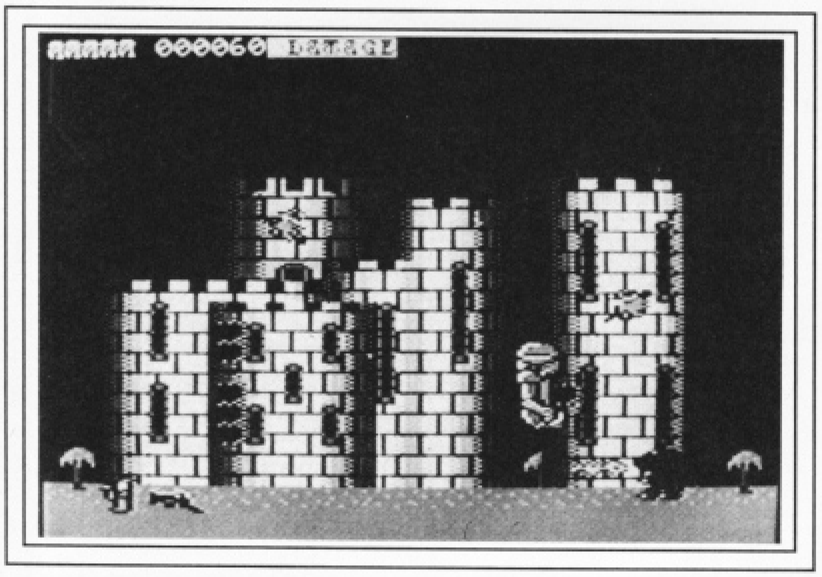
64/128
Future Concepts
Price: £9.99/cass £11.99/disk



RAMPARTS

Ramparts is a curious variation on those medieval knights in armour combat games. Instead of taking it out on each other with axes and spikey shotputts, our stainless steel heroes let loose on stone walls.

That's right, they go about punching walls with their fists until they fall down — the walls, that is. Were this not the Dark Ages, these blokes would be certified as complete nutters, or given lucrative contracts with McAlpines.



Shin up that turret . . .

Apparently, the Evil One has turned our two knights into ferocious marauding giants and then scarpered. The two knights must hunt him down by demolishing all the castles they can until they find the one he's hiding in. By the way, you only get two knights if you're playing the two-player option.

This story sounds pretty crummy. To my mind there are lots of good points to becoming a ferocious marauding giant, not least of which is getting to the front of the cashpoint queue.

Anyway, you start by demolishing a castle with five turrets. Each turret must be dealt with individually by knocking out the required number of bricks on either side. You simply climb up the walls, punching bricks out as you go. When you've done enough brick punching, the turret falls down with an impressive crumbling sound, and you move to the next one.

Carry on like this until all the turrets are down. Then it's on to the next level where there's a surprisingly similar castle with six turrets — and so it goes on.

To make things difficult, there are various nasties both in the air and on the ground. The airborne variety look like vultures which drop white specks onto you, the kind of white specks you'd see splattered on a car windscreen. Being attacked by a vulture or hit by its fallout makes your damagemeter display (at the top of the screen) go down.

Nasties on the ground also increase your damage. These include fire-breathing monsters that pace up and down, and gnomes that shoot catapults (that white stuff again) and fire canons.

To repair damage, you must pick up various items hidden in the walls of the castle. You'll find them as you punch the bricks out. You must pick these up immediately (funnily enough, by punching them). If the turret goes down before you've got them, they're lost for good. And you'll really need them on higher levels, where the nastiness factor increases dramatically. Here you'll find those white specks coming at you from turret windows.

Your knight is graphically pretty big and moves well. He can punch both sideways and upwards, sideways to take out bricks and upwards to punch the birds. Unfortunately, there's not much you can do about the grounded nasties, simply climb a wall or try to jump over them.

To climb a wall, your knight must be positioned at exactly the right spot. Once on the wall, he sticks there like a fly and can be moved up and down with the joystick. He can also walk across the tops of the turrets.

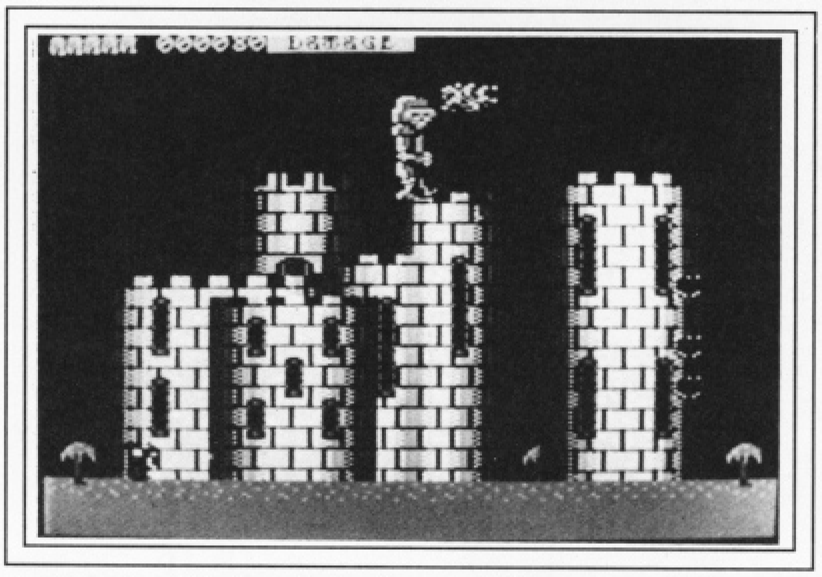
That's it really except to tell you how the two-player option works. Each knight is controlled by its own joystick, and works independently of the other, climbing and punching bricks in the same way. But it's best to work as a team, since it gets you through the levels quicker. Even if one knight dies, the other can still carry on.

One quirk is that if you can destroy a turret whilst your companion is still on it, it falls down leaving him suspended in mid air — slick programming.

Ramparts might be a reasonably original and enjoyable game if it didn't rely, right down to its logo, on *Rampage* for its inspiration. At least the characters are large and the graphics fairly bold. My biggest criticism is that there's not enough variety; the castles on each of the levels look pretty much the same, so do the nasties.

Bashing bricks and watching turrets fall down is good fun for a while, but there's little else to do. I reckon you could get bored with this game pretty quickly if you didn't use the two-player option. And even then, you can't bash your co-player.

Bohdan Buciak



. . . and bop that vulture.

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

6 Overall

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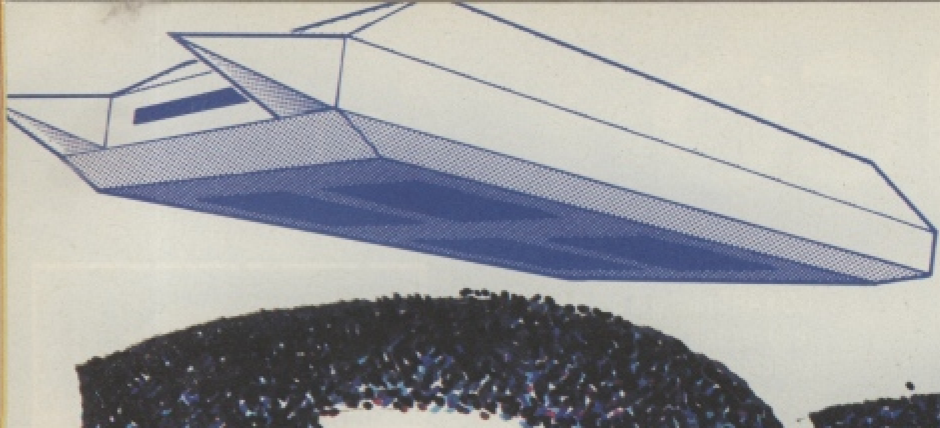
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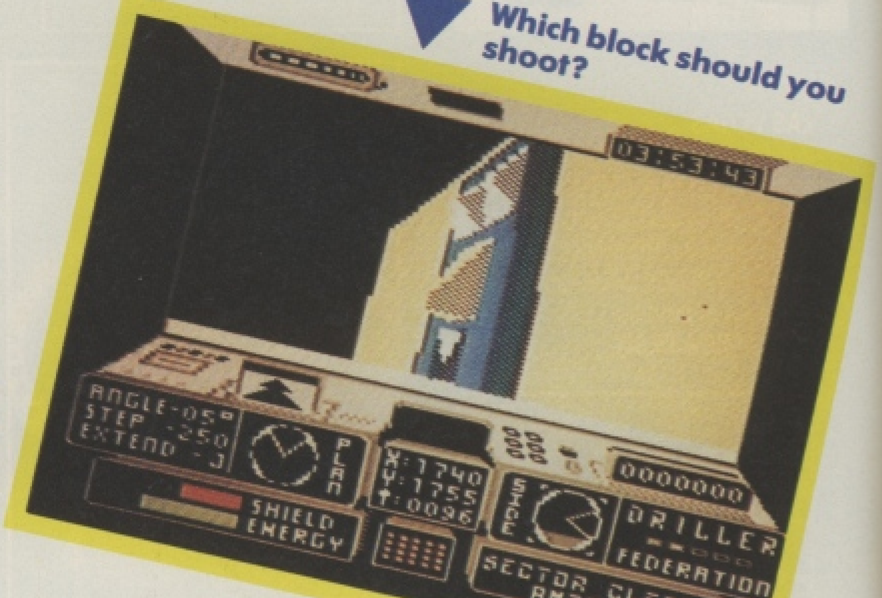
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Drille



Which block should you shoot?

Incentive have been producing software almost since the industry's inception, and are one of the few software houses which have managed to remain independent and survive with a mere handful of releases — most notably *Splat!*, *Confuzion*, and the *Graphic Adventure Creator*. Other than a trickle of *GAC*-produced software, the Berkshire-based software house has been fairly quiet of late, the reason being *Driller* — or more accurately, Freescape (TM). The Solid Three Dimensional Environment Simulator has been under development for over a year, and *Driller* is the first product to feature this system.

Driller is set on Mitral — one of two moons orbiting the recently colonised planet of Evath. Following a disastrous attempt to mine energy crystals, a vast amount of gas has built up under Mitral's surface. A meteor is due to strike Mitral in three hours, and the impact will be enough to cause the moon to explode, throwing Evath out of orbit and eradicating its population in the process.

Taking control of a tank-like excavation probe, your objective is to explore the mining platforms on Mitral, locate the gas pockets and tap the gas in each of its 18 sectors before the meteor strikes. Drilling rigs are beamed down to Mitral and activated on request, and a report is given detailing whether any gas was found, and if so, the success of its extraction.

The first few sectors are easily explored, but further progress is only possible by solving 'puzzles', the solutions to which invariably involve shooting switches or objects. For example, shooting a small block in the first sector opens a previously invisible doorway. Mitral's security system also presents a problem — skanners (sic) and laser beacons shoot on sight and never miss. The laser beacons can be shot, but with differing results — some disappear and some turn away, while others are seemingly unaffected.

The excavation probe isn't the only mode of transport — at least one reconnaissance jet has been left in a hangar on Mitral. Docking the probe with the underside of the jet transfers control, allowing you to fly around. However, the jet's capabilities are limited — it can't fly over Mitral's highest structures, and it isn't capable of summoning a drilling rig.

Apart from a cassette or disk, the package comprises a Federation briefing novella — including informative instruction and an uninteresting scenario — plus a controls summary sheet and a cardboard polyhedral Driller map to assemble.

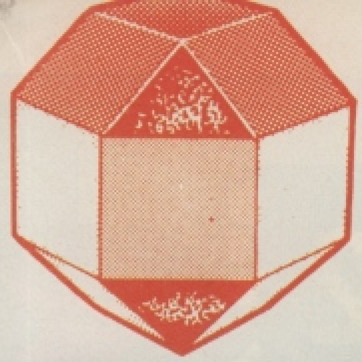
Sadly, *Driller* isn't as interesting as it sounds — the reality is nowhere

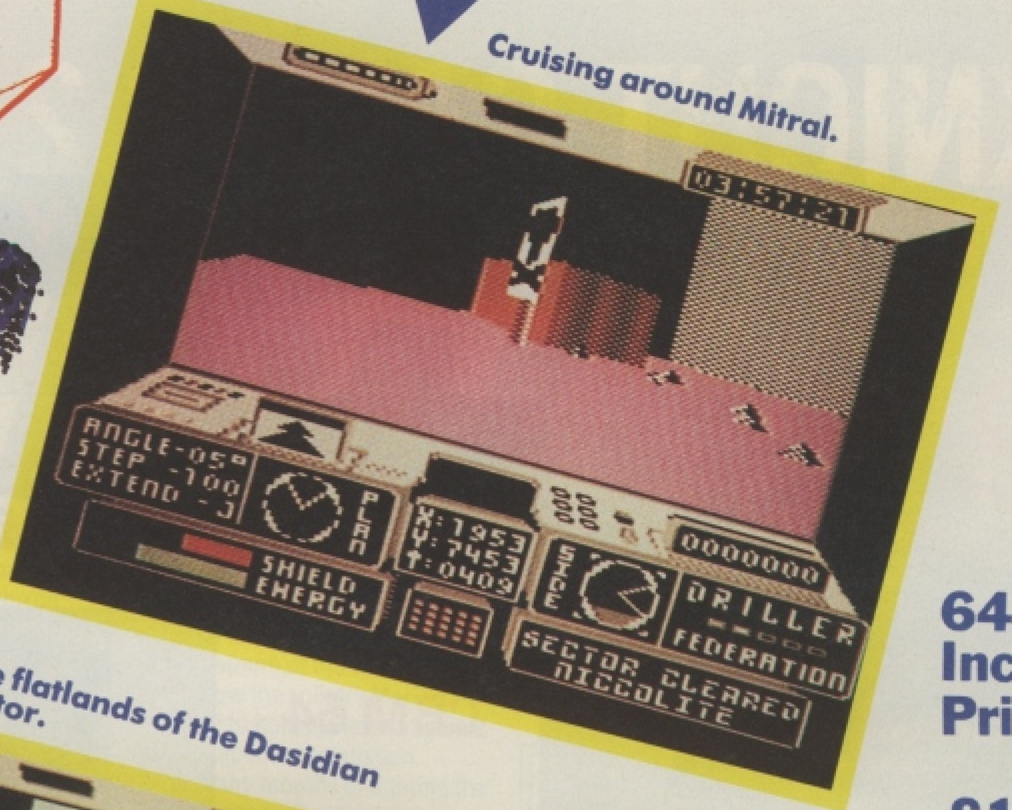
Exploring Beryl's 3-D townscape.



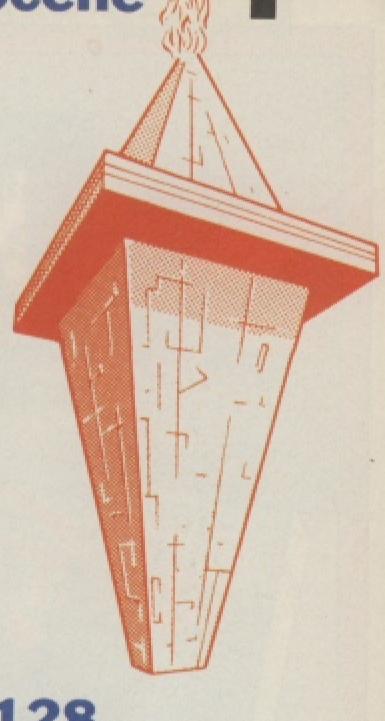
Can you tap the gas befor the meteor strikes.?



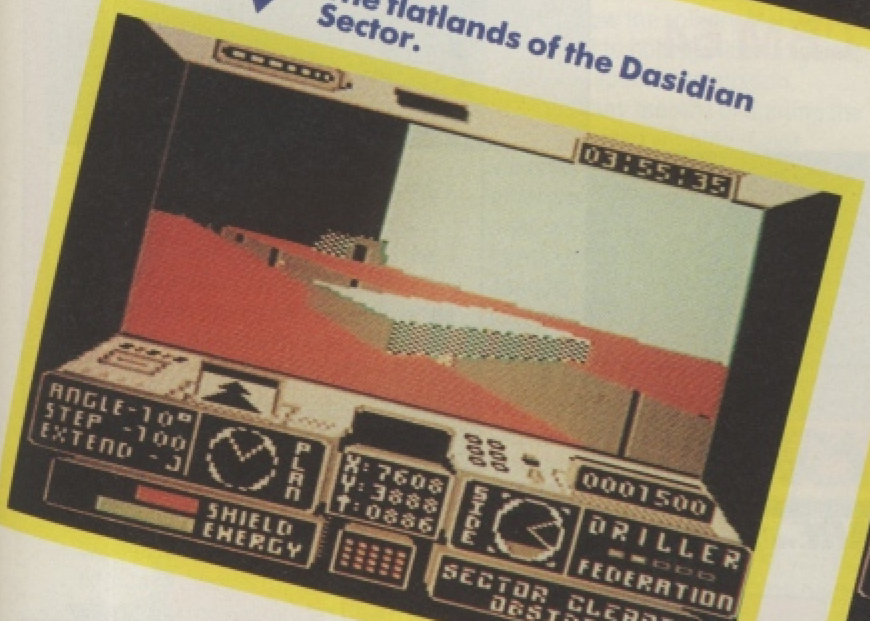




Cruising around Mitral.



64/128
Incentive
Price: £14.95 cassette
£17.95 disk



The flatlands of the Dasidian Sector.



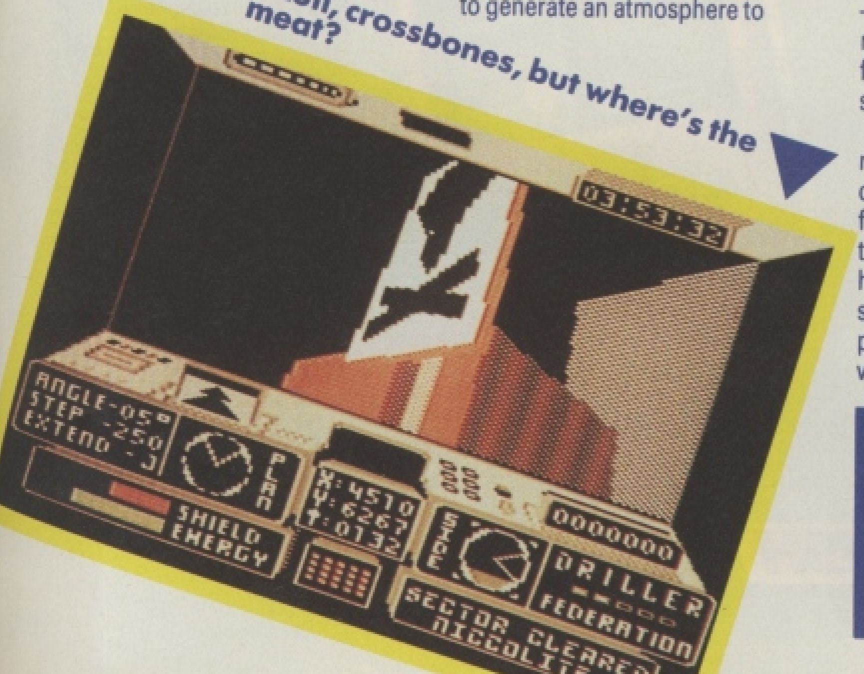
Squaring up to a tower on the Emerald Sector.

near as exciting as the concept. The 3D is inneffective, not only because it's painfully slow to update, but because almost everything is cross-hatched, destroying the illusion of solidity. It's more like a slide-show than a believeable interactive three dimensional environment. Response to either joystick or keyboard is sluggish, and it's far too easy to move too far while you wait for your surroundings to update.

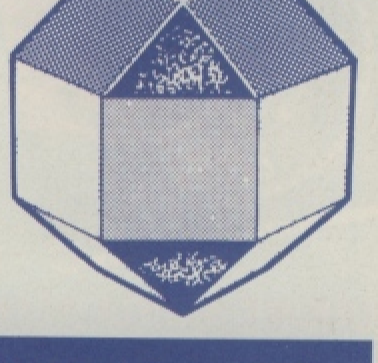
True, for the first time you can explore a solid, three-dimensional environment, although complete freedom of movement is a slight exaggeration. But the overall effect is simply unimpressive, and the excellent sound effects do nothing to generate an atmosphere to compensate for the slow pace. Puzzles are few and far between, and the gameplay is more laborious than complex. Furthermore, I wouldn't agree with Incentive's claim that *Driller* is massive, and that the landscape is vastly detailed — the 18 sectors are effectively little more than relatively small 'rooms' featuring a few simplistic, geometric shapes.

Freescape (TM) may well represent thousands of man hours of development, but the end result fails to reflect this. It's unfortunate that so much time, money and effort has gone into producing something so unremarkable. After a plethora of pre-release publicity (cynics may well call it hype) proclaiming Freescape (TM) as the greatest thing since sliced bread, I was expecting something more than a stale loaf.

Gary Penn



Skull, crossbones, but where's the meat?



Rating	Score (1–10)
Graphics	3
Sound	8
Toughness	6
Endurance	6
Value	3

5 Overall

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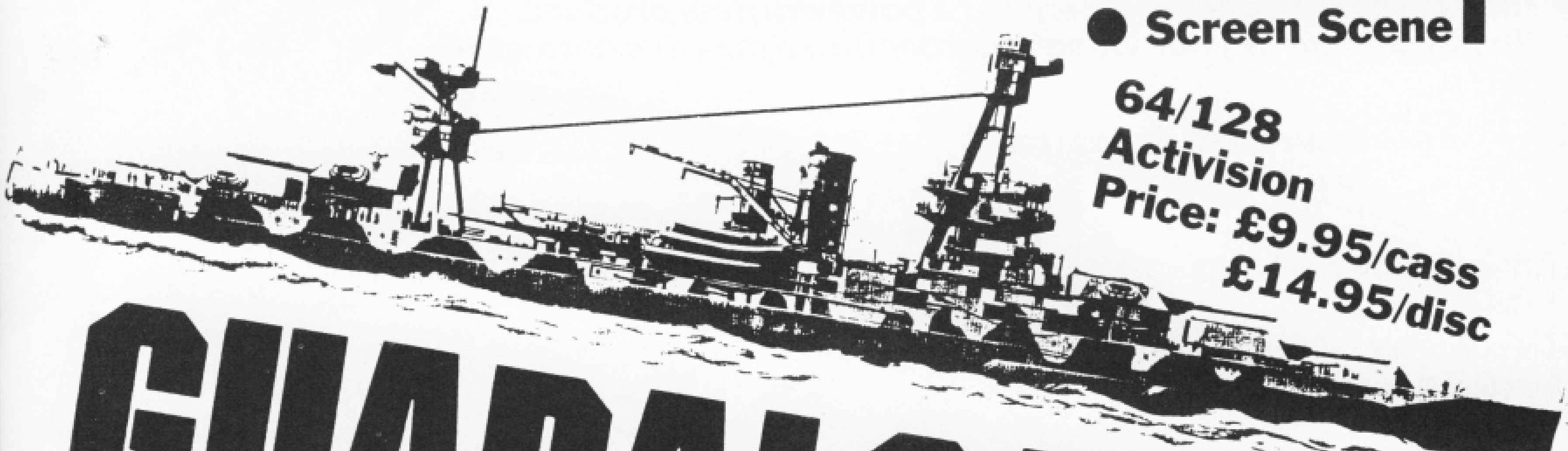
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GUADALCANAL

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For all of you who might have thought Guadalcanal had something to do with the oil super tanker that was hit in the gulf, you're forty-five years out. Guadalcanal is in truth one of the small Pacific islands occupied by the Japanese during World War II.

The background to Guadal goes back toward Japan's first strike at America at Pearl Harbour where they caused serious damage to the American navy. From there they attacked the Philippines. Using the Philippines as a jump off point Japan then preceeded to capture the Pacific islands one by one until they had reached Midway Island, only thirteen hundred miles away from the United States western seaboard. Meanwhile the Americans had, unknown to the Japanese, cracked their enemy's code. Now alert to the Japanese naval plans, the American admirals brought together the aircraft carriers which had been 'out to lunch' during the attack on Pearl Harbour. And thus ensued the famous battle of Midway. America won and the top brass were then ordered to retake the Pacific Islands starting with Guadalcanal (*thanks for the history lesson Mark, it was jolly interesting — Ed.*) Guadalcanal is really nothing more than an unspectacular rock jammed near Midway Island, all it contained was two Japanese bases and an American airfield named after a Major Lofton Henderson.

Henderson airfield had been easy to capture and was America's first military capture of the war in the pacific. Now the solitary Marine Corps had to hold the Island against obvious Japanese retaliation.

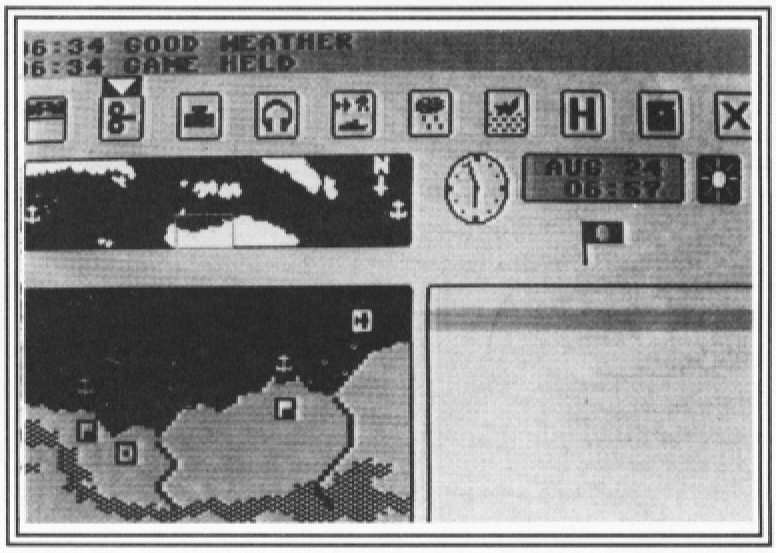
After many months of fighting the Marines began winning major victories on the island itself. The old units were being replaced with fresh ones without almost any naval intrusion by Japan. By the middle of January 1943, American scouts had to report that the island was now clear of the Japanese.

Guadalcanal is an easy game to get into (*that's more than can be said for the review — Ed*), and a first for me in actually being an icon driven war game that shows the first inclings of being a war game.

The game does not restrict you to one field of battle, instead you have complete control over land, air and sea forces, though most action happens through airforces and navy. You also have a party of scouts to send out at your discretion to try and view the enemy military situation. A seaplane is available for scouting purposes, these I tended to keep in the gulf between Guadal and her neighbouring islands so I could get an advance warning of any enemy convoys.

You get messages constantly bleeped up at the top of the screen.

▼ **You need a degree in history before you can play this one.**



While informative, the noise that makes has the same effect as the brain washing in the Ipcress File. A continuous clock racks up the time all through the game with one minute of game time being represented by ten seconds of real time. This cannot be stopped and can only be speeded up, which then leaves with a back log of messages and bleeping to keep you amused.

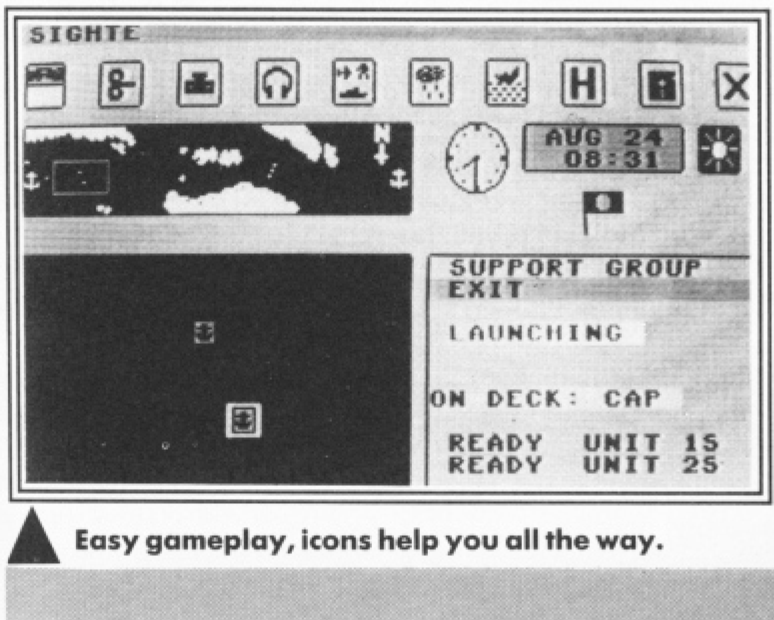
The weather effects the game in several ways too, on bad days reconnaissance is hampered, and on really bad days planes cannot be used at all. Control of the ships, planes and army units is easy, you select the route you want them to take and leave it at that.

The naval groups are stronger on Japan's side, but America could compensate by having an initially more powerful Marina unit of Guadal, and the advantage of being able to land planes there. One problem which I found was when I sent my planes out to intercept enemy convoys. By the time I realised they hadn't got enough fuel left to return home I had to let them ditch.

There are only three scenarios in *Guadalcanal*, a training scenario, a full campaign with American forces and a campaign with the Japanese. The Japanese scenario appealed more to me as I have always had a soft spot for changing the course of history. Playing the Japanese the best tactics I found were to blockade Henderson rather than go all out in an attack or play a fairly quiet game supplying my troops until they were at maximum strength. Because once the American transport ships have been totalled there is no way the Marines can be supplied.

Guadal is absorbing, fun and playable but a bit too easy with more of an emphasis on strategy rather than the true war game element, ideal for beginners or people of an intermediate standing on the wargaming podium (*and a degree in history — Ed*)

Mark Patterson



▲ **Easy gameplay, icons help you all the way.**

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

7
Overall

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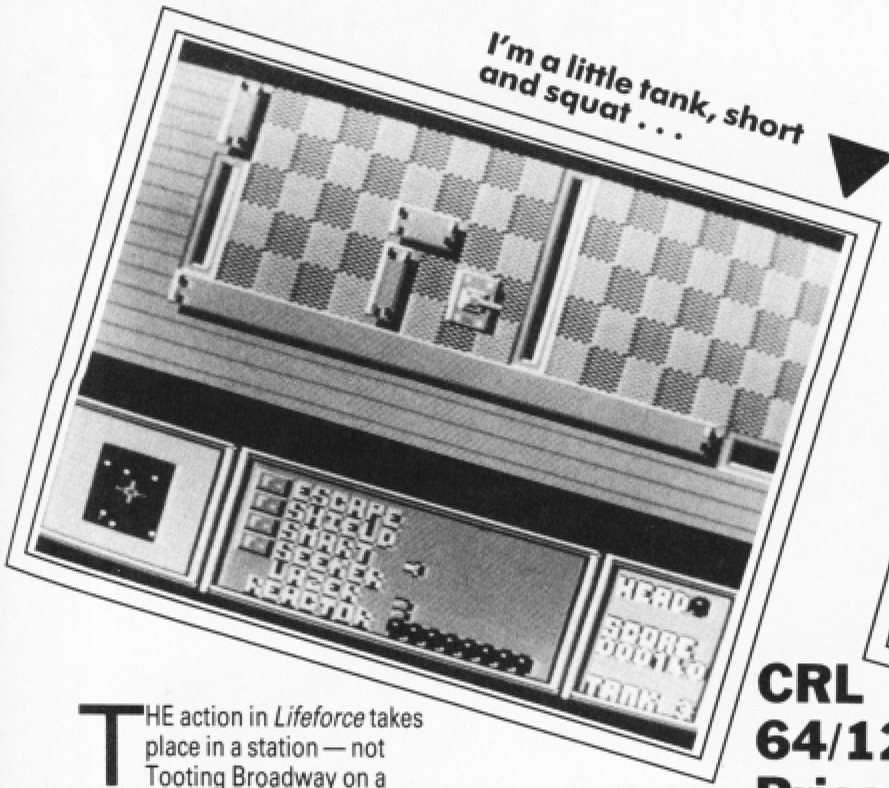
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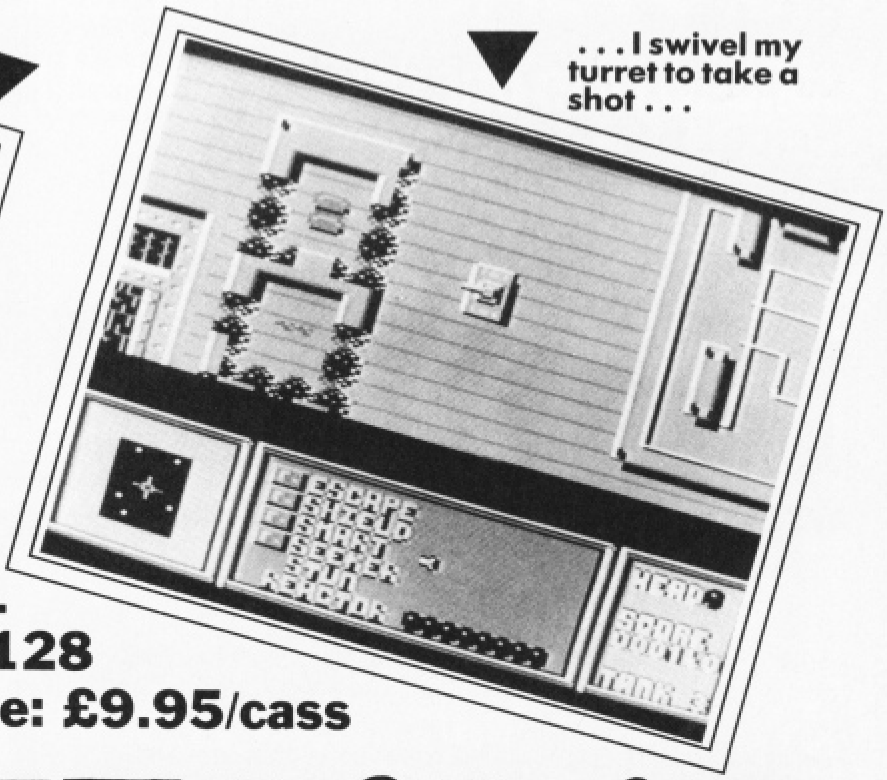
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I'm a little tank, short and squat . . .



. . . I swivel my turret to take a shot . . .

CRL
64/128
Price: £9.95/cass

LIFEFORCE

THE action in *Lifeforce* takes place in a station — not Tooting Broadway on a Saturday night but a nuclear power station in orbit which has become infested with nasty little bugs. Your job, as cosmic Rentokil man, is to clear up this infestation, in your trusty megatank.

Yup, this is another one of those overhead view games that scrolls you around a vast scenery of bas-relief graphics.

The object of the game is to track down and destroy a total of eight Flexible Robot Caterpillars which crawl around the power station at high speed. Apart from the FRCs, there's an assortment of minor nasties which don't matter much except that they get in your way and kill you.

You travel around in a tank with a revolving turret, armed with a not very impressive array of weapons. You get a laser gun with a limited supply of energy and a forcefield, also limited in energy. Trundling through the power station, you'll be able to pick up smart bombs, heat-seeking missiles and more laser power. But to start with, you've nothing to brag about.

Picking up weaponry as you go, then, is all-important. If your laser power goes down it will only temporarily stun the minor nasties, although it will still shoot bits off the FRC. Similarly, your forcefield goes down whenever it's turned on for long periods. That can also be topped up by picking up force cannisters. The few smart bombs and missiles dotted around will also come in pretty useful.

Since weapons are always enclosed by walls, you need to blow up sufficient space for your tank to get in. Simply driving over a weapon picks it up.

The all-important FRCs don't appear very often and you'll manage to get a few shots at one before it disappears again. No point in chasing after it, as I said — it's much quicker than your tank.

You'll know an FRC when you see one. It's a caterpillar built out of dots, the body being a string of red dots with a blue one at the head. The idea is to shoot away all the red dots until only the blue one is left. The FRC then stops and you drive over it. Apparently the head has a nuclear fuel rod in it, and you need eight of these to complete the job of stabilising the station — that's what it says here anyway.

The eight FRCs are scattered around the three levels of the game which you take in order. And although you have three tanks (lives), the game ends if either the minor nasties catch you with your shields down or an the FRC bumps into you head first.

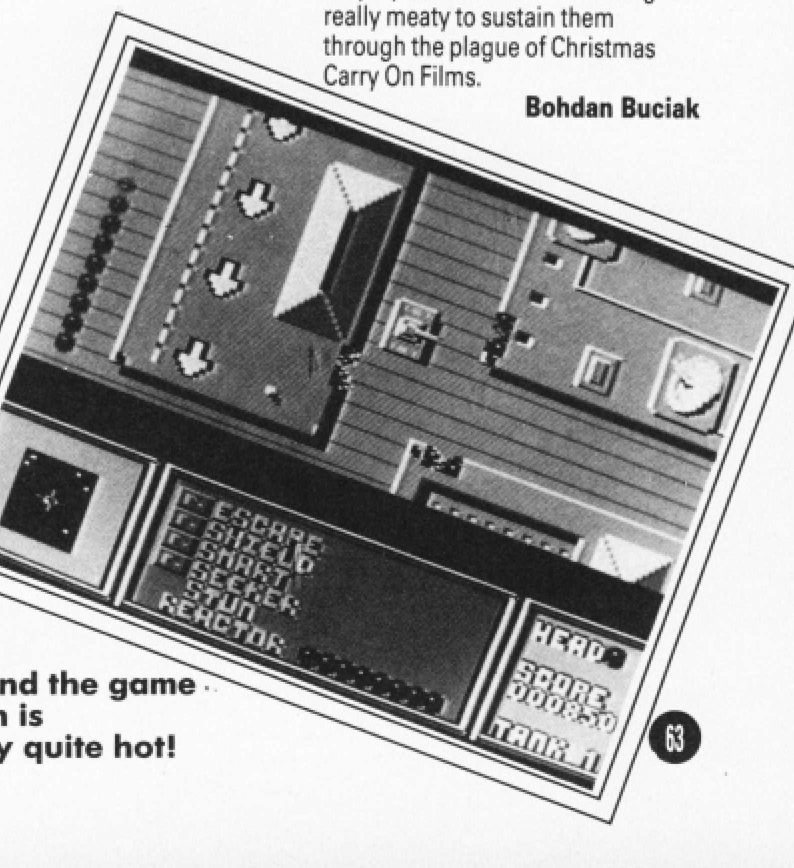
You must use your Escape option if things start looking bad. Only by pressing Escape do you eject from the tank (which blows up) and get to use the next one without having to restart the game.

This scenario may not sound very inspired but it's curiously enjoyable because there's no limit on any of this and no really manic zapping to do. You simply bide your time, knowing that sooner or later an FRC will show itself. If you explore long enough, you'll get to know the place, where the weapon dumps are, where the FRCs usually hang out, etc.

Graphically, *Lifeforce* is no great shakes, we've seen this type of scenery too often before. But the programmer does have a good time with minor nasties and explosion effects. Apart from those, both the tank and the FRCs were pretty disappointing creations.

Lifeforce is a good and competent game that becomes pretty absorbing once you've got into it. The play area is large enough to give a feeling of space but, to my mind, there's not quite enough to do for players who want something really meaty to sustain them through the plague of Christmas Carry On Films.

Bohdan Buciak

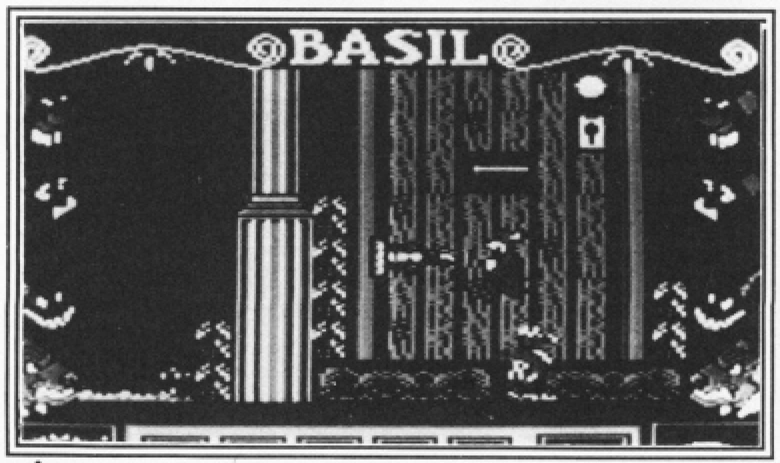


. . . and the game I'm in is really quite hot!

Rating	Score (1–10)
Graphics	7
Sound	7
Toughness	7
Endurance	6
Value	7
Overall	**7**

64/18
Gremlin
Price: £9.95/ cass

BASIL THE GREAT MOUSE DETECTIVE



In through the letterbox.

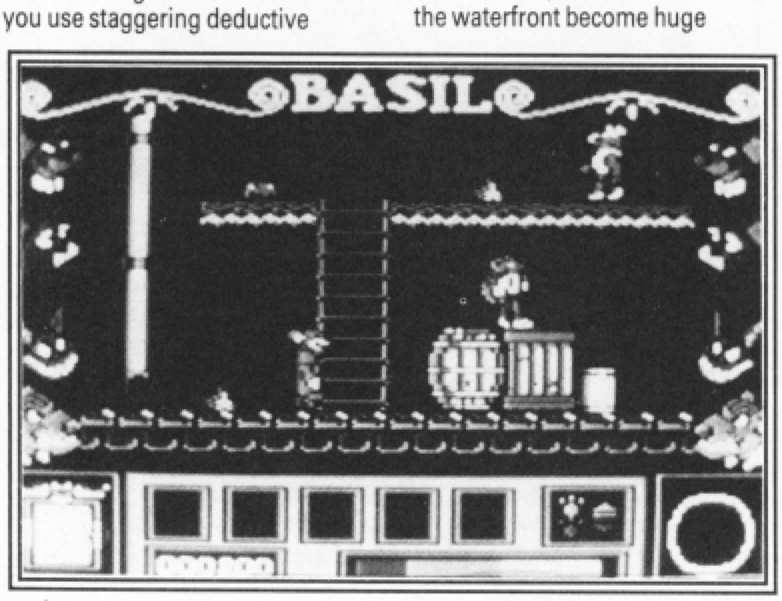
Basil the Great Mouse Detective is yet another in a succession of 'cute' Walt Disney cartoon rodents. Gremlin must have paid big bucks to get him. And then what do they do? They turn him into a ye olde platforme game.

I was expecting Basil to be like on of those Infogrames thrillers where you use staggering deductive powers to nab the villain. Well, it's nothing like that. There's no real sleuthing to be done.

Imagine yourself in Victorian London — "cor, real pea super tonight, guv'ner". Your dear and chubby friend Dr Dawson has been kidnapped by the dastardly professor Ratigan. Your job is to make your way through seedy old London town, collecting clues in order to rescue him.

The game has three levels: shops and docks of London, the sewers and Ratigan's den. To proceed from one level to the next, you must have collected the right number of correct clues. Like most platform games there are nasties to be avoided, in the shape of Ratigan's henchmen, er henchmice. Your energy slowly goes down should you bump into them, only to be replenished by finding and eating a piece of cheese.

Throughout the game, you see things from a mouse-eye point of view. So in the first level, only the bottom third of shop doors can be seen as you proceed along the street. Boxes, barrels and sacks on the waterfront become huge obstacles that must be hopped onto and jumped over. Basil's movements are restricted to left, right, jump and climbing stairs.



Basil, a barrel and a bunch of doirty rats.

Now for the clues. The blurb tells you that there are a total of 13 objects on each level. Only five of them are real clues. The rest have been planted by Ratigan to put Basil off the scent. Basil has five pockets, (depicted as five empty squares at the bottom of the screen) in which to store them. When he's got five, you press the '?' key and a number appears telling you how many are correct, but not which ones they are.

Only when you've got all five correct clues in your pocket will a message appear, telling where to go to find the exit to the next scenario.

So how do you find clues and pick them up? The blurb tells you that you'll find them when you examine objects like jam jars, tin cans, small sacks, carpet bags, chests etc. All you need do is position Basil in front of one of these and press the spacebar. If an object is there, its picture will appear in the magnifying glass on the bottom right of the screen. You then have an option to pick it up or leave it. If you pick it up, it will appear in one of the five squares representing your pockets.

Deciding which clues are real or false involves little thought. It's just a matter of putting the hours in. It works like this: if you collect five clues, press the '?' and find none of them are right (it happend to me) you now know which five of the 13 are false. So that cuts your range down to eight.

And so it goes on until you get the five correct ones — not much to it really. The only problem is collecting five before your energy runs out. By the way, clues are never in the same place when you start a new game.

There are mousetraps dotted around which can be picked up and then dropped in the path of Ratigan's nasties to stop them following you around. The nasties will only follow you along a particular level and never from screen to screen. Mousetraps take up space in your pockets so you'll have to drop them in order to get five clues.

Graphically, the game is competent but not special, the scenes being about as adventurous as any platform game you've ever seen. Basil himself is adequate in size but compared with Yogi Bear or Berk in the *Trapdoor,* he's just not in the same league. The baddies are disappointing too, they look just like Basil. One nice touch is that Basil can scramble through the letterbox of various shop doors in the first level. This puts him inside the shop. The same happens when he clambers out of the back door.

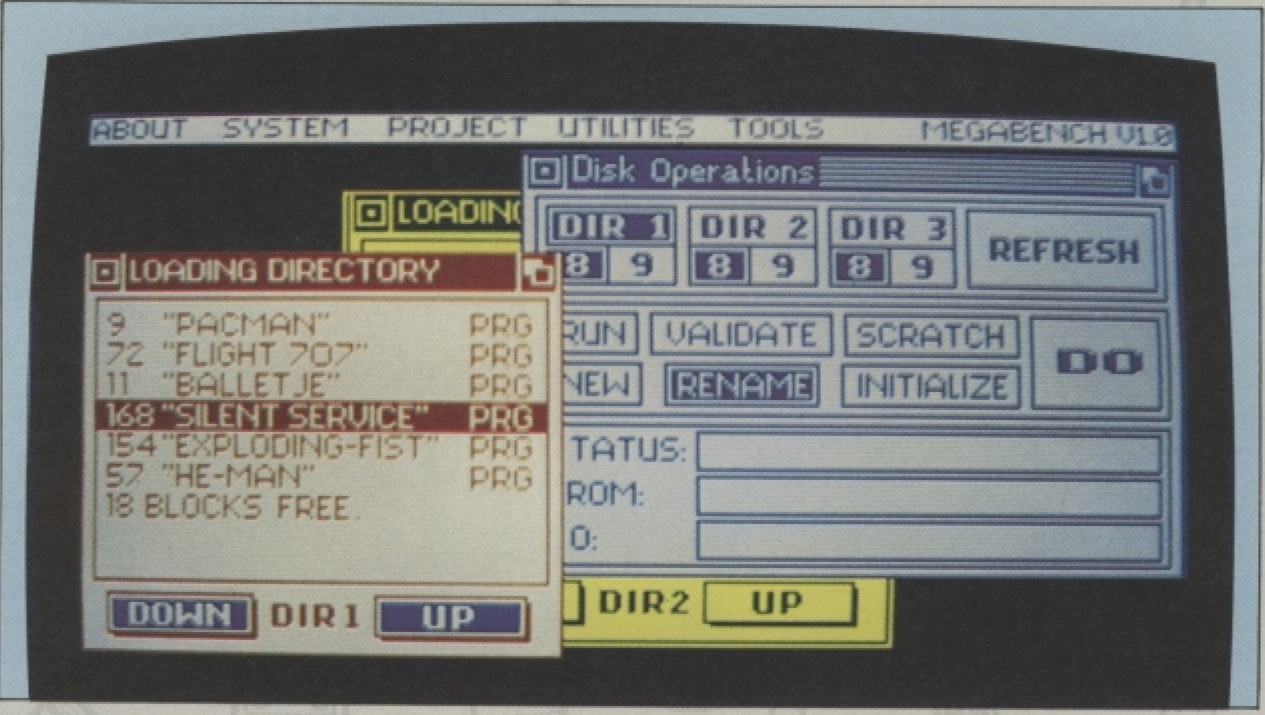
Another thing I found disappointing about this game was the number of bugs in it. The game supposedly ends when Basil runs out of energy. Well, it finished on me twice before the meter was even half depleted. There are also lots of instances in which Basil seems to manage to walk on thin air. And if he gets stuck, say between a barrel and a henchmouse he's caught in a trap, there seems to be no way of getting him out except to turn off the computer and reload. With four good clues already in your pocket, this can be pretty annoying.

I can't say I enjoyed this game very much. Basil could have and should have been much better. It's a reasonable idea which, to my mind, has been wasted by presenting it in the form of just another platform game.

Bohdan Buciak

	Rating (scale 1–10)
Graphics	7
Sound	7
Toughness	7
Endurance	6
Value	7
Overall	**6**

WINDOWS



THE FINAL CARTRIDGE III®

The high-resolution bit mapped windows are selected from a menu bar. An unlimited number of windows can be open on the screen at the same time. The windows can be freely moved on the screen. The following windows are already implemented in ROM:



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Complete simulation of a LCD-calculator. Input either with mouse, joystick or keyboard. The numeric key-pad of the C128 can be used in C64-mode.

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Enables you to open directories from different disks and drives, sort and print directories.

DISK WINDOWS
Load, Run, Rename, Validate, Scratch, Initialize, Fast format disks.

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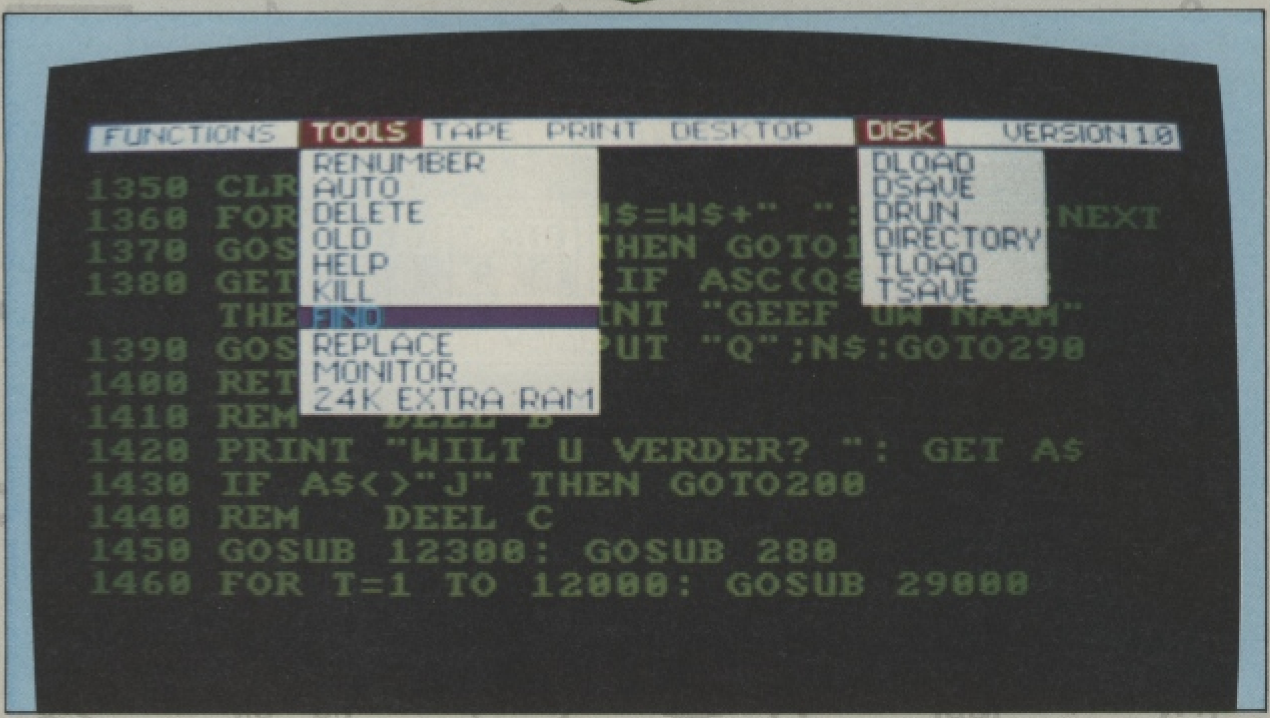
PRINTER WINDOWS
Select different printers, such as Commodore serial, Centronics, RS 232, Color printers.

REQUESTER WINDOWS

DISK BASED USER WINDOWS
Design your own windows.

CLOCK
Real Time Clock, with Alarm.

PULL DOWN MENU



THE FINAL CARTRIDGE III®

Almost all commands and functions that are not activated by windows can be selected from a menu bar, which appears on top of the screen after pressing the fire button, either in Basic or from the freezer. The following Basic Toolkit and keyboard extra's are included:

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GREATEST CHRISTMA

On the first day of Christmas my true love gave to me . . . That's enough of that old tosh. What did she give him anyway? A partridge in a peartree, lords a leaping, French hens and a few rings. A lot of use that all was! Most of them could have appeared in our top ten worst Crimbo present chart.

How about a couple of hundred presents running into thousands of pounds. Sounds a bit better doesn't it? See, we thought the software companies had had enough money out of you for a year. So we twisted their arms a bit and talked them into giving you something in return. So we assembled a couple of hundred gifts and threw a few of our own in as well.

If you look hard at the incredibly festive picture featuring the two Ed's and their many chins you'll be able to see a sample of what we assembled. That includes the (outgoing) Ed's filofax, Mike Pattenden's Branston Pickle jar (autographed). You may also notice a pair of feet protruding into the picture. They belong to an inebriated Irishman by the name of Kelly. His wonderful gift to you is the Space Invader socks he keeled out in. We promise his Mum'll wash 'em.

To win one of the gifts (and just about everyone who enters will win something) all we want you to do is come up with a New Year's resolution. We'll pick the best ones and distribute the prizes on a first out the pile basis. You might win a mega prize like a disk drive or the Branston pickle jar *(I know which one I'd rather have — MP)*.

Just send the resolution in on a postcard with your name and address by January 8th and we'll do the rest. A full list of all the prizes now follows. Deep breath . . .



An Evesham Excelerator disk drive; a Ferrari Testarossa 1/16 size, a top secret model of Stealth Fighter; 25 copies of the game Scruples; 10 Gary Lineker board games from Gremlin; A MASK Rhino; an Entertech water machine gun from CRL; 10 Rune Quest Land of Ninja games from System 3; 5 Expert cartridges; 20 Activision mugs; 4 Electronic Arts mugs, (there were 5, someone nicked one!) and fifty Pegasus mini posters and 5 T-shirts; 20 Firebird T-shirts and caps (as modelled by Hotshots); 5 Rainbird games; 10 Flying Shark mini model bi-planes; 20 assorted Firebird cheapos; 10 assorted Firebird Gold games *Bubble Bobble/Revs/ Druid ii* etc; 25 mega Sega *After Burner* posters (as shown on the wall behind us); 5 incredibly rare and collectable Sega *Out Run* key rings and badges; 10 Hunky Kerry Dixon footballs; a Judge Dredd role playing game; an Action Force Striker jeep; 10 Mastertronic joysticks; ten Thundercats videos from Elite, and . . . a par *(shhudduuppp! Ed)*


T
AS GIVEAWAY
EVER!
F-19 STEALTH FIGHTER
C
COMPETITION
U

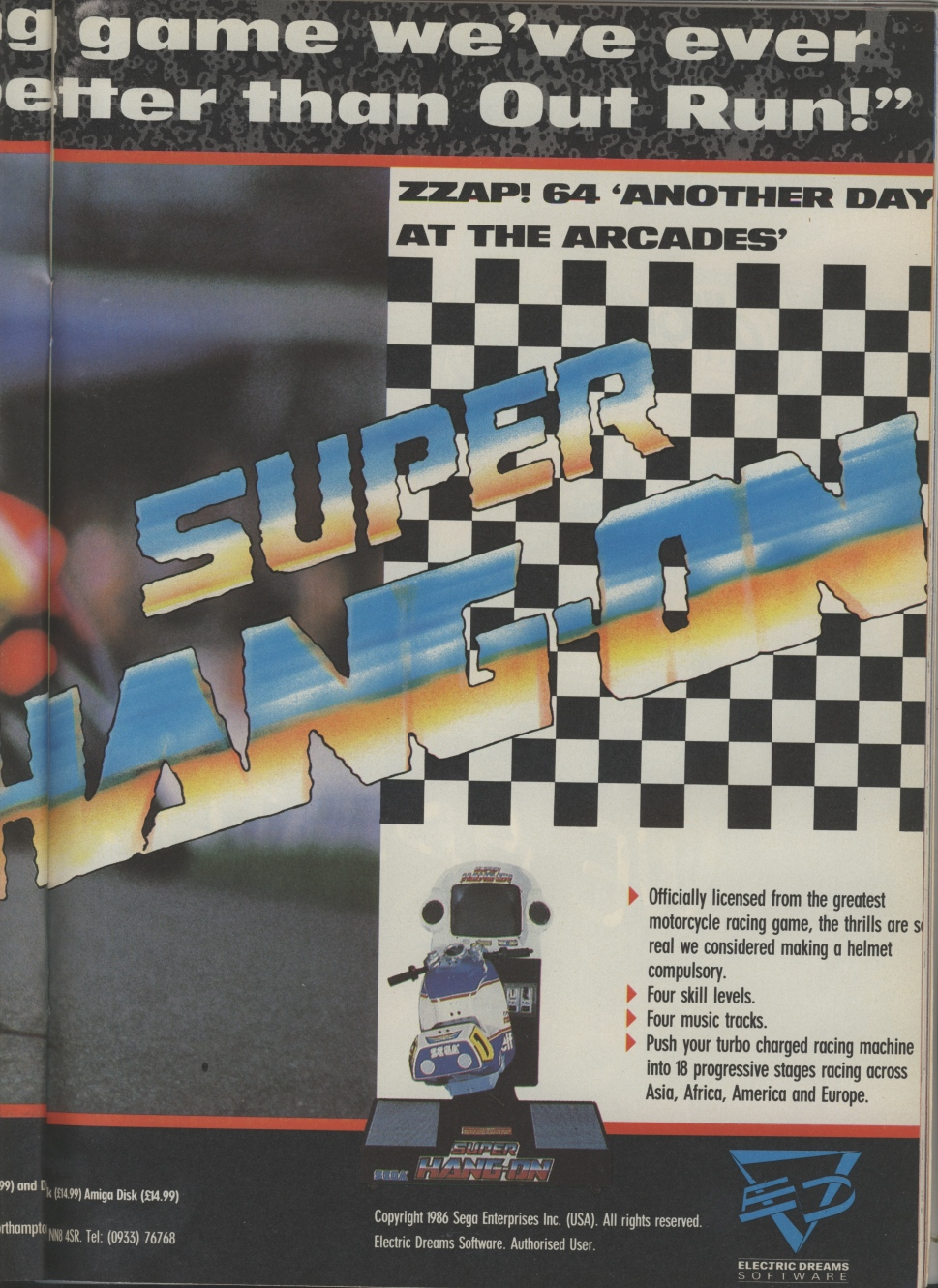
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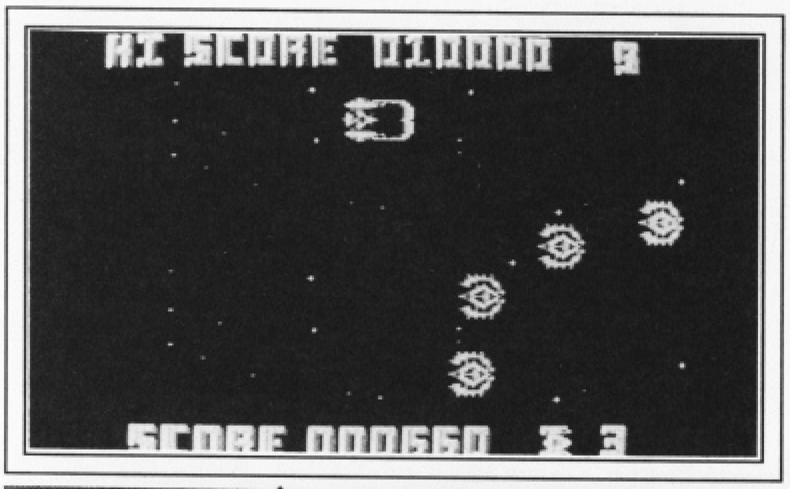
64/128
Mastertronic
Price: £1.99

STAR FORCE FI

The one remarkable thing about this new Mastertroinc game is that it isn't. New that is. From beginning to end there isn't one new idea in it. There are lots of old ones though. In fact *Star Force Fighter* is the ultimate shoot 'em 'up cliché, right down to the loading screen which features an almost exact rendition of space invaders at 4X normal speed for you to amuse yourself with while the game is loading.

If I was feeling really mean I might suggest that *Star Force Fighter* ought to be on the load screen with *Invaders* as the main feature. But I think that would be a little unfair to Mastertronic, who else after all, offers you a double bill for less than the price of a family size box of crunchy nut cornflakes.

This time its the Imperial forces of Deisarn who are overrunning the galaxy. Only you and the rest of the pitifully depleted terran star force can stop them. One thing the Deisarns don't have on there side is the element of surprise. As an experienced star force fighter you expect them to do what thousands of aliens have done before them and approach from the right hand side of the screen in attack formation. They play right into your hands and you decimate them with your laser cannon as they break formation and drop their shields.



But, even with the blood of four aliens on your hands you know it's not all over yet. Another four approach, this time adopting a cunningly different formation, tight packed with shields fully extended and cannons blasting. No contest. You raise your own shield give the joystick lots of right, watch them disappear off the left of the screen and wait for something a little easier. Who said all Earthmen were cowards?

Some 20 or 30 aliens later — there's so much blood on your hands you can't see your fingers to count — and a supply capsule makes a welcome appearance on the right of your screen. It will contain an extra life, shields, new, more powerful weapons, possibly even a Klingon cloaking device. Your morale boosted you rejoin the battle with a fresh lust for alien



Prepare to spill alien blood.

64/128
MELBOURNE HOUSE
Price: £8.95

INSPECTOR GAD
AND THE CIRCUS OF

When Melbourne House proudly announced, back in '86, that it had acquired the rights to the French cartoon TV series, *Inspector Gadget*, the world waited with less than bated breath.

After all, the Aussies' track record in the field of cartoon computer games was hardly epoch-making.

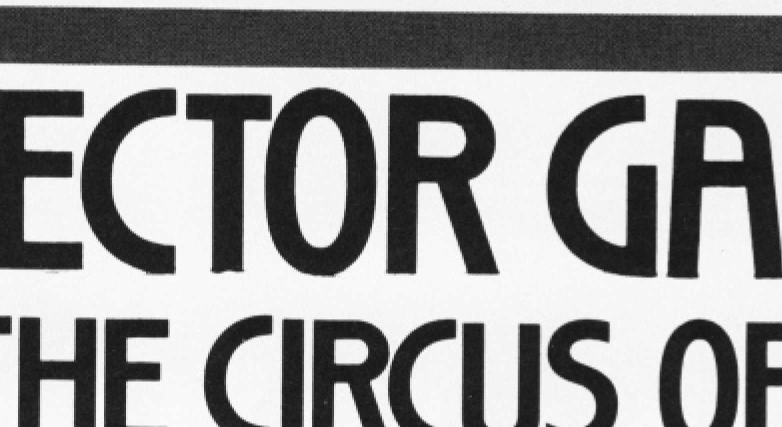
In the nick of time along came the jolly budget giant Mastertronic, who gobbled up little Melbourne House and promptly scrapped *Inspector Gadget* on the eve of its release. According to Mastertronic the game was not up to standard.

Now, nine months or so later, the hapless 'tec has turned up again, starring in a game which has undergone some radical changes. Gone are the supersize sprites and the comical animation. Gone are the speech bubbles, gremlins and pitfalls. Gone are even some of Gadget's gadgets. In fact, gone is just about everything except the title, *Inspector Gadget and the Circus of Fear.*

Instead what we've got is a very average hunt 'n' dodge game depicted in unremarkable graphics across a tiny playing area. If Melbourne's new bosses think that this *Inspector Gadget* is up to scratch, then the earlier version must have been *really* awful.

In the TV series all this hardware gets him nowhere, and the mysteries are usually solved by his sidekick Penny and her dogs Brains, while Gadget leaps about tripping over his Gadget elastic-legs.

In the game, though, Penny and Brains are held captive by the evil MAD agents somewhere in the Big Top, and Gadget has to comb the circus tent to first find his missing gadgets, then unmask the spies,

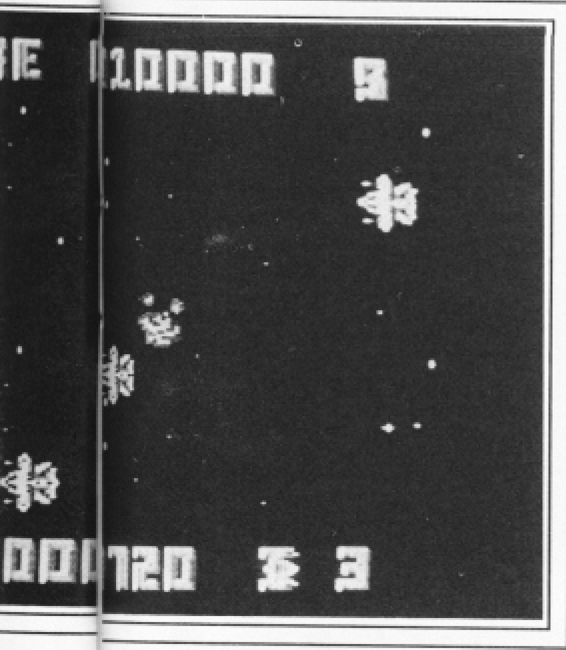


Bumbling character, bumbling game.

Graphics
Sound
Toughness
Endurance
Value

5
Overall

IGHTER



blood and a packet of Kleenex.

Moments, possibly hours later and it's all over. The last of the Deisarns explodes into a vapour cloud. Once again your experience tells you there's more to come and sure enough the meteor storm is upon you in seconds. All you can do is hang on and hope you survive to complete the bonus level. No star force fighter likes to let a few meteors come between him and his bonus points, especially when its simply a case of picking up a few pods here and there.

Experienced star pilots might have an inkling of what comes next. That's right, it's round two, more of the same only twice as difficult. And it's by no means easy, even on the first level. It's just that I'm so brilliant and skillful, not to mention modest that I make it sound that way.

Anyone who has more than half a dozen games must have something vaguely resembling this, but I can see it appearling to software hungry Christmas recipients of C64s.

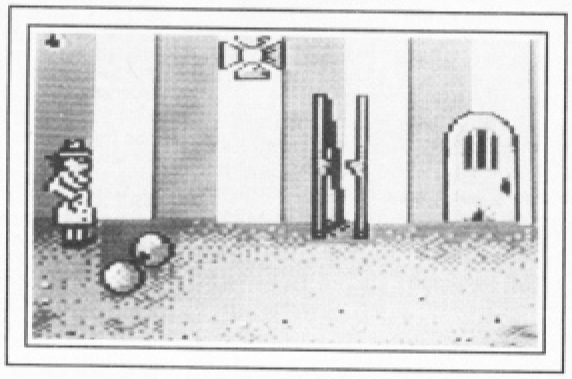
Ken McMahon.

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

5 Overall

DGET

F FEAR



before rescuing his friends. He's got only 15 minutes to do it.

With a time limit like that, it's just as well that the big Top isn't all that big, comprising only 12 screens of sawdust and striped canvas, and a high-wire. These screens are patrolled by a small number of circus characters — lions, seals, midgets and the like — who monotonously prowl back and forth across each screen. If Gadget touches any of these he's returned to the starting screen and 30 seconds are lopped off his time.

Six of the screens have doors leading off them into what seem to be cottage interiors, with blazing fires and stripped-pine floorboards. What these are doing in a circus is anyone's guess, and all but one are, bizarrely, inhabited by bearded ladies.

Gadget collects these items by bumping into objects and examining them, and after picking up a few he can use them, in the correct order, to identify and arrest the Mad agents. I told you how to do this then I would destroy what little challenge there is in the game, but through trial and error Gadget will soon discover how best to employ the long arm of the law.

Inspector Gadget isn't terrible, merely run-of-the-mill. Considering that it's come from a once-great software house, it's particularly tragic. There's no score facility, and no sound effects to speak of; just some irksome music that you can't switch off. Neither is there an abort key, so if Gadget shoots the midget on the high-wire he's stuck up there for the rest of the game. And worst still is the repetitive scenery.

A sad, sorry show.

Bill Scolding

NINJA HAMSTER

64/128
CRL
Price: £9.95

It's high time someone took the you-know-what out of the whole martial arts thing which, in my opinion has gone on quite long enough. I don't care how many people buy *The Last Ninja* as long as it really is the last. (*It isn't — Ed*)

The trouble with *Ninja Hamster* is that the joke is a bit short lived. The name of the game and the loading illustration brought a smile to my lips, but the game itself is actually is actually ten times worse than the worst of the stuff it parodies. The only difference is that instead of grown men in pyjamas rolling about infront of pagodas you are presented with a succession of small rodents and other animals. After about five seconds the joke begins to wear very thin.

Problem number one is that this is a conversion job and the graphics are still very Spectrumesque. Come to think of it that's not really the major failing. The game is actually dead boring. What happens is that you, Ninja hamster on the left of the screen beat the living daylights out of a succession of opponents who enter stage right.

You hack and chop at the other guy until he falls over and then he loses a bit of his apple – once down to the core it's goodbye. The first opponent, Sinister Rat looks like Mickey Mouse gone wrong and, perhaps because of this, is particularly easy to defeat. Lizard of Death is more of a handful and so it goes on through a succession of stupid animals.

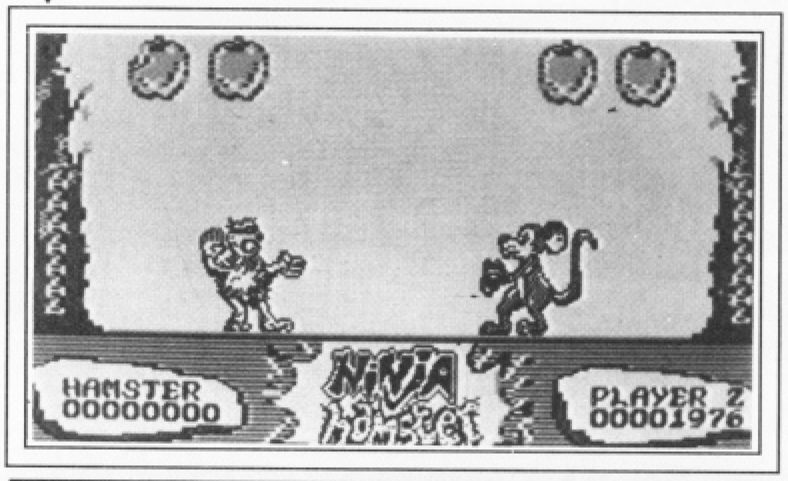
The blurb is quite amusing.

'"Young Hamster" said old Master Yong, "an acorn is but a small nut. Years pass and it becomes king of the forest" The hamster sighed "But master, for how long must I remain a small nut?" The master closed his eyes, "as the snow falls so the grass disappears" he muttered'.

No? I thought it was quite funny. Anyway the point is the only thing worth worth buying the game for is these mildly amusing three paragraphs on the back, and I've just told you the best bit, so there's no point buying it now.

Ken McMahon

▼ **Funny joke, tee hee.**



Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	N/A 1 2 3 4 5 6 7 8 9 10

4 Overall

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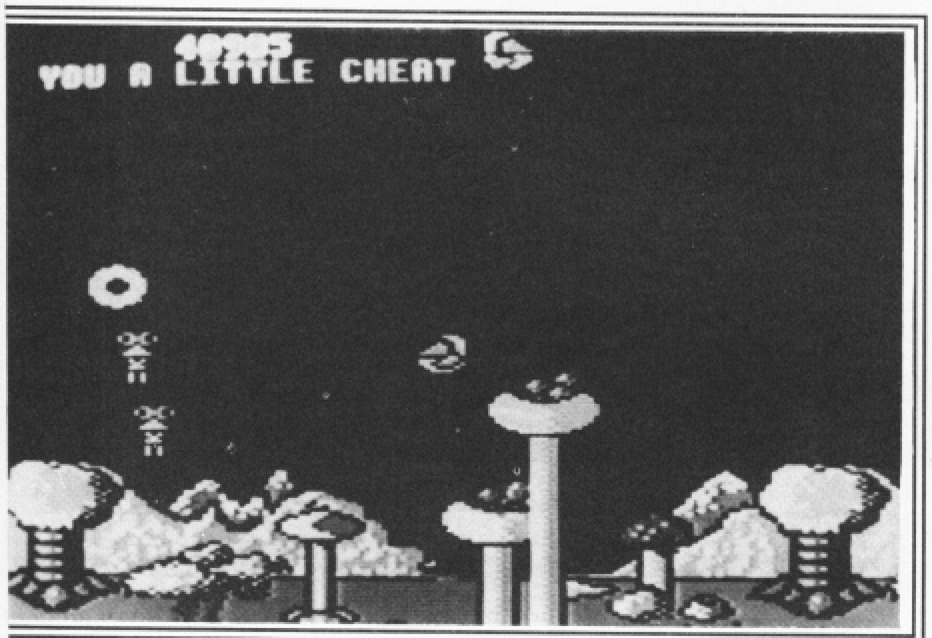
OUT OF THIS WORLD

Out of this World has just about everything you could possibly want from a horizontally-scrolling shoot 'em up — weird alien landscapes; a bewildering array of weaponry; level upon level of non-stop bobbing, weaving and firing; and wave after wave of alien life-forms.

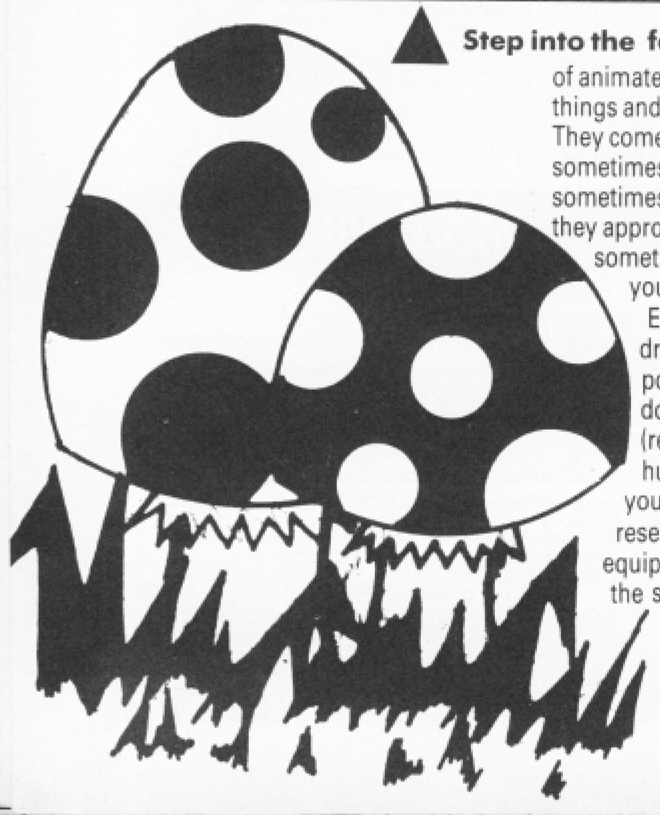
Yet despite all the trimmings, *Out of this World* owes a lot to *Fantasy Zone*, a classic shoot-'em-up on the Sega Master System. You pilot a spacecraft which can fly left or right, up and down, over the scrolling scenery as assorted Things come at you from all directions. Armed with a Quark cannon and infinite ammo, you zip back and forth, firing constantly with one eye on the target and the other watching out for the next wave of nasties.

The scenery is a vivid landscape of grotesque technicolour toadstools, and the aliens a surreal assortment of animated rocks, organs, winged things and much more besides. They come at you in groups, sometimes flying in vertical waves, sometimes horizontal; sometimes they approach in large formations, sometimes they curve around you in double helixes.

Each alien you destroy drops a bouncing coloured pod, and if you swoop down and collect these (remember picking up the humanoids in *Defender?*) you boost the energy reserves of the various equipment icons at the foot of the screen.



▲ **Step into the fantasy zone.**



There are seven icons, including multi-directional cannons of various strengths, a laser and a 'wide beam', acceleration and an extra life. Each requires different coloured pods to fuel it, and when the energy level of any one of them reaches maximum, the icon is activated. In this way your humble Quark cannon can be replaced by the awesome seven-way shotgun, which scatters bullets all over the screen, for as long as its energy lasts or until you replace it with another weapon.

Life in this Other World is, of course, frustratingly brief. Your puny cannon and meagre six lives are scarcely sufficient, and all you can do is try to find a (relatively) safe area of the screen where you can avoid most of the aliens and pick off the stragglers.

Once you start collecting pods, and gaining access to the more powerful guns, things get easier. Well, a little bit. Actually, not very much at all. Finishing the first level — The Forest — is a matter of battering the enemy into submission, and believe me, this takes a hell of a lot of shooting. When the beggars have finally had enough, a large E for Exit appears on the screen, and if you give this a quick blast with whatever's to hand, you're warped into the next level.

Except that before you reach it you've got to battle through thousands of swarming yellow pods in what is dishonestly called a Bonus Level. If you die in the middle of this you're zapped right back to the start.

Level Two, should you reach it, is more of the same. The scenery has changed, the toadstools swapped for icicles and snowmen, the aliens are faster and there are more of them. Level Three, the bubble world, lies beyond a Bonus Level even more horrible than the last one, and there are still another five worlds and five bonus levels after that.

Obviously I didn't get where I am today without using a cheat mode, and this involves using both hands on various keys and some other part of your anatomy to hold down the fire button. This can give you a few, or a lot, of lives, depending on how often you press it initially, but more important, it boosts the energy levels of all the icons, so that they only need a pod or two to be activated.

Everything about *Out of this World* is slick and well-oiled, and there's enough variety in the landscapes and aliens to prevent it from being tedious. But it's also very, very difficult, which might put off less lunatic zappers, and it would have been a better game without those bonus levels. Still if your idea of fun is a blistered trigger-finger, then look no further.

Bill Scolding

▼ **Pick up the coins.**



Category	Rating (1–10)
Graphics	7
Sound	6
Toughness	8
Endurance	7
Value	8
Overall	**8**

CRAZY CARS

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The Merc looks mean.



Shoot 'em ups are coming thick and fast for the Amiga but not the racing games. *Crazy Cars* is one of the first (and hopefully not the last) game of its kind on the Amiga. You don't actually race, instead the aim is to go through six American tourist attractions which are Challenge Florida, Challenge New York, Challenge Space Shuttle, Challenge Mountain, Challenge Arizona and finally Challenge Malibu.

As soon as you load *Crazy Cars* you are confronted with a simple but effective title screen which is accompanied by some digitised rock music which we see quite frequently on Amiga games nowadays. Then there comes the information on your car, this sequence reminds me of *Test Drive* except that *Test Drive* is a heck of a lot more detailed. Now you're ready to run! Ignite that engine, release the break and hit the pedal and try to control the car up and down ramps and bumps at 200 mph. As if that wasn't exciting enough your car gets upgraded every now and then, what will they think of next?

Now we come to the graphics, on the whole they are extremely detailed with subtle touches such as Disney World and the Statue Of Liberty but they remain firmly on the horizon. The scrolling here is acceptable but could have been a lot smoother. The cars themselves are nicely detailed and immediately recognisable as Porsches and Ferraris, but the one slightly disappointing feature is, that the game is very fast the approach of the cars looks extremely jerky.

Thankfully though there is no flickering on anything in the game. However, there is also a lack of graphics on the sides of the road, it looks like 20,000 multi-coloured bees trying to get into a single hive at the same time. The most you get to see on the side is the occasional sign post; which is terrible and way below the Amiga quality and detail we now demand. Sound is also disappointing. The revs of the car sound like the last words of a young dyslexic, otherwise the only other noise you get is the title music which

Prepare for the challenge course.





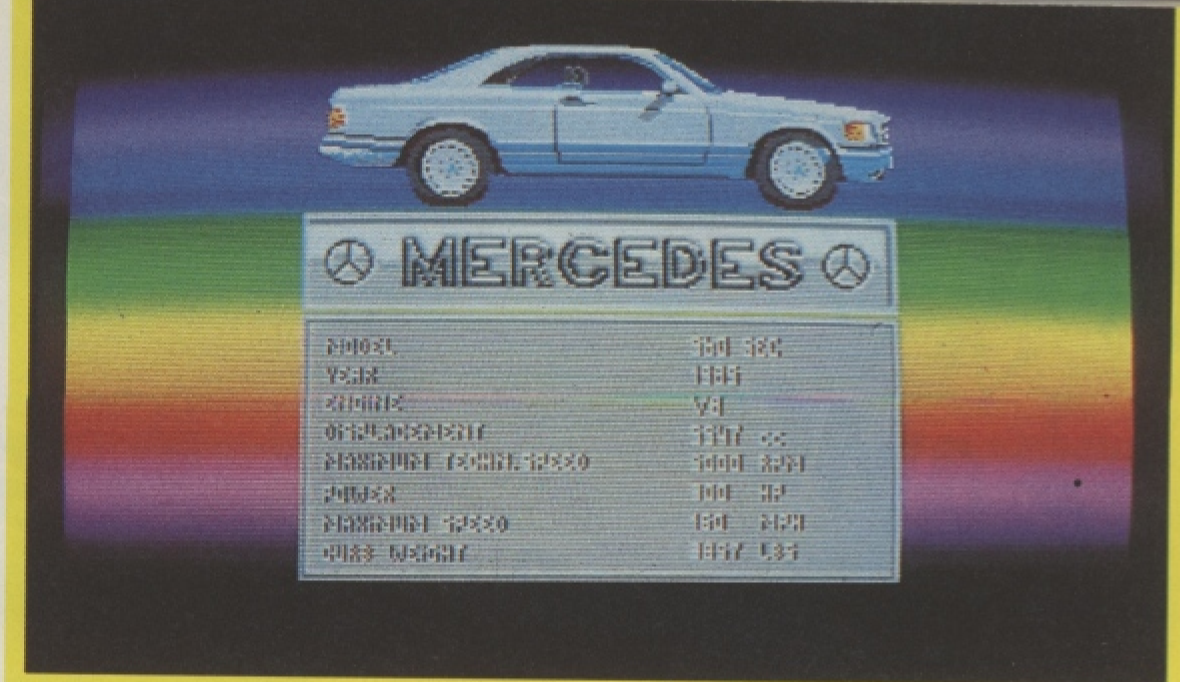
AMIGA

as I mentioned earlier is digitised. There should have been music all the way through the game, that could have compensated for the bad *engine sounds.*

Nevertheless despite the bad sound and jerky graphics the game kept me up all night, something about it makes it very addictive and playable, maybe it's because the game has a hint of *Out Run* in it because it uses popular road cars instead of the ubiquitous Formula 1 cars. Nevertheless that's as far as *Crazy Cars* get in similarity to *Out Run.* One toher is that there are absolutely no crashes, all that happens is that the car jumps up a foot off the ground like it had a bad case of hiccups and you end up losing half your speed. I also think the game seems quite easy, it gives you a generous time limit .

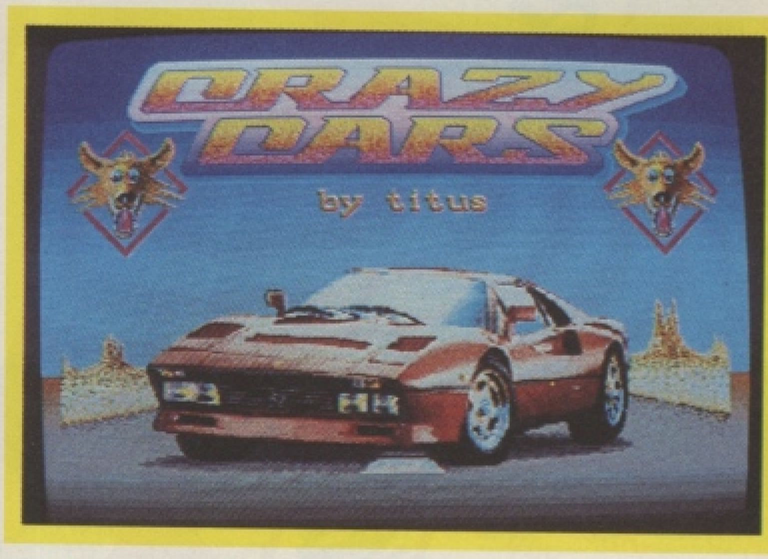
Even though it's far from the Amiga's best, somehow it will still keep you playing for hours.

Vipul Kapadia



▶ Check the specifications.

Rating	Score (out of 10)
Graphics	7
Sound	6
Toughness	6
Endurance	7
Value	7
Overall	**7**



▼ Modernist sculpture anyone?





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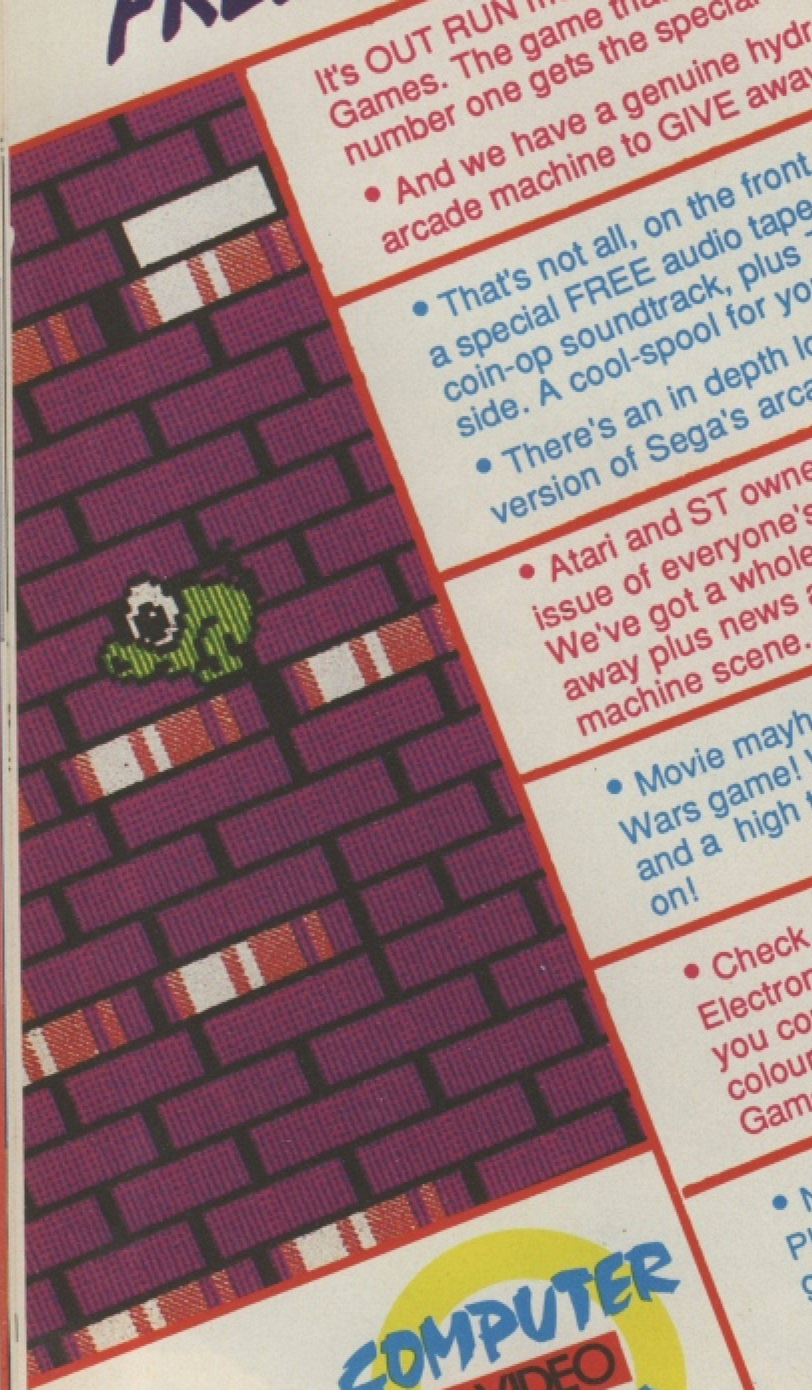
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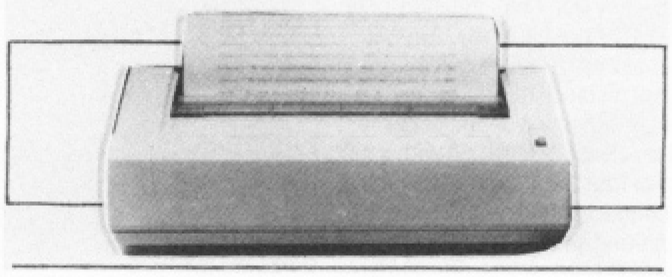
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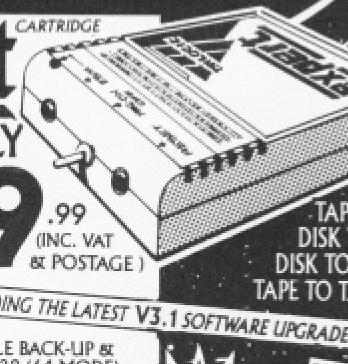
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THE HUNT FOR

Amiga
Argus Press
Price: £14.95

A novel conversion this one. Transferred from the literary masterpiece and best seller by Tom Clancy, it's based on the tale of a Soviet commander's attempt to defect with a top nuclear submarine.

Submarines play an important part in the world defence network in case you didn't know, and are often described as "Capital Ships" of today. Whereas a plane or a missile can easily be tracked and observed, it is difficult to tell if there is an enemy submarine in your coastal waters. There is one way though: a tracking network can be set up, and if your craft is discovered it is easy to place a one ship sonar 'tail' on it.

You play the captain of Russia's most top secret nuclear submarine. It is also the Soviet's most powerful. Your objective is not to wage the now familiar computer gaming single handed guerilla war behind enemy lines, but to defect to the West. The Americans desperately want to get their grubby little capitalistic paws on the world's most state of the art submarine. The Russians meanwhile are trying their damndest to stop you.

The submarine's main enemy is sonar, such devices as anechoic titles on the hull still offer only a slim protection from the all-seeing sound pulse. If the submarine is located the only attack a surface vessel can offer is the traditional depth charge or the ultra-sophisticated anti-submarine missiles. But the biggest threat by far comes from underwater mines. You can try and trigger these off with an acoustic torpedo, cut your speed and perform a one-eighty degree turn.

Combat with a submarine is rather reminiscent of the World War One aerial dog fights. With both vessels weaving and accelerating out of the path of the enemy's torpedo. Or you can use a tactic which I have tried and tested on lethel enemy fishing boats. They don't fool me, they only pretend they're harmless. Anyway, you sneak up on the ship at a discreet distance of six nautical miles, at periscope depth. Lock the craft on visual, then let rip with a full salvo of four torpedoes. Even if only one connects, the enemy vessel is left pouring smoke from a gaping wound. This is my fave effect in the game, because although the ship hasn't taken enough damage to sink, it still looks splendidly trashed as it tries to limp away from the imminent threat of you finishing it off. You can select elevation angles of launch for the missiles, very difficult this as you also have the port/starboard heading as well.

The more torpedoes you launch the more susceptible to discovery you are as the noise your torpedoes make at the time of launching gives a sonar reading somewhere between an Iron Maiden concert and the eruption of Mount St Helens.

The submarine incorporates one of the latest developments in anti-noise propulsion motors. Called



The Red sub draws a bead on the treacherous trawler.

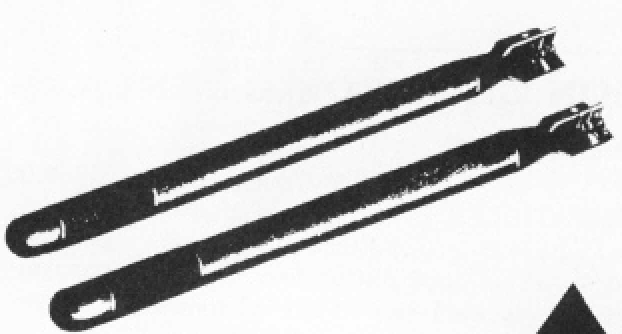


So just where are we now, sir?



AMIGA

RED OCTOBER



caterpillar drive, it works by sucking in water at the front of the craft then blowing it out the other end, causing a slow maximum speed of twelve knots. The noise given off by the motors is almost undetectable by sonar.

A variety of different maps are at your disposal, plus sonar blips of ships, mines, and other submarines. Terrain maps show the depth between your hull and the sea bed. Cross sections and side views of the ship showing again the depth between you and a ruptured hull.

Red October is a stunning game. Highly accurate and absorbing. The graphics are stunning, not in their complexity but in the effectiveness to which they are used: for instance, if you surface or go to periscope depth in the centre of a pack of Russian ships, the visual display and representation is so realistic that it leaves you with a real feeling of Oh jobbie, what have I done? Another good graphic representation is the infra-red feature on the periscope which portrays the surrounding ocean and ships in glorious shades of red and pink. The sound is adequate with the almost to be expected blip noise of the sonar if you activate it.

I really liked *Red October* and to my mind it is the best submarine simulator on the Amiga. (Not that there's much choice!) The only problem I incurred was that everything happened in the same order in each and every game, so I often found myself almost subconsciously dealing with situations I knew would arise at that point in the game. My other stumbling block came when I found that although I had just checked my maps I got blown out of the water at the most unlikely moments. And I didn't find this out until the game over message came up, which incidentally is the front page of the New York Times.

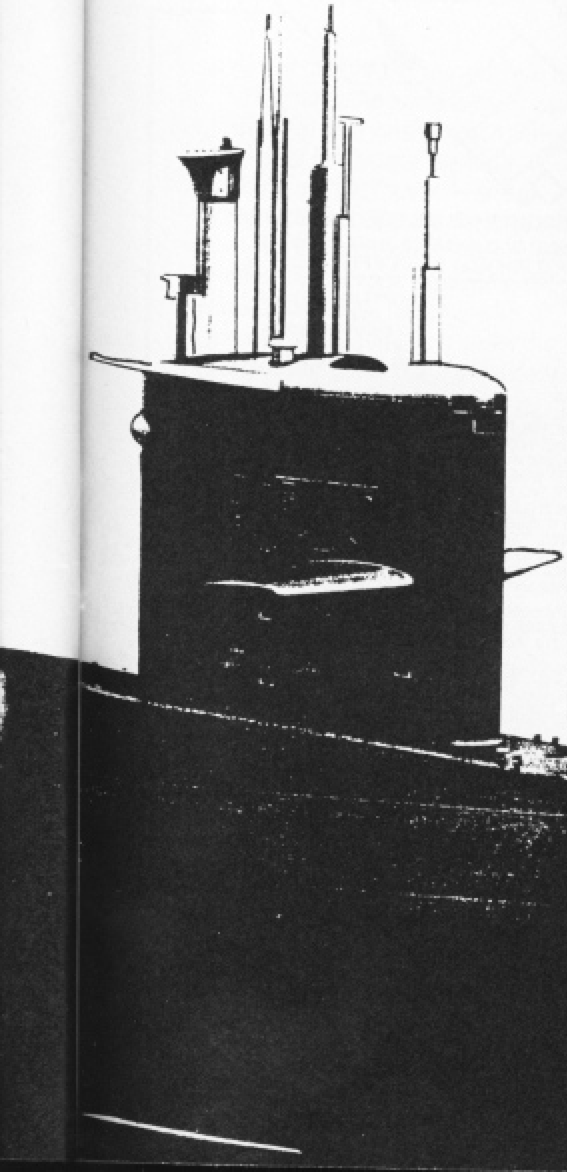
A good game with a lot to do in it and it should last – it took me half an hour to get to the North Sea from Scandinavia, let alone, America! As my alter-ego might say: "Wow, 'sa 'mazing!"

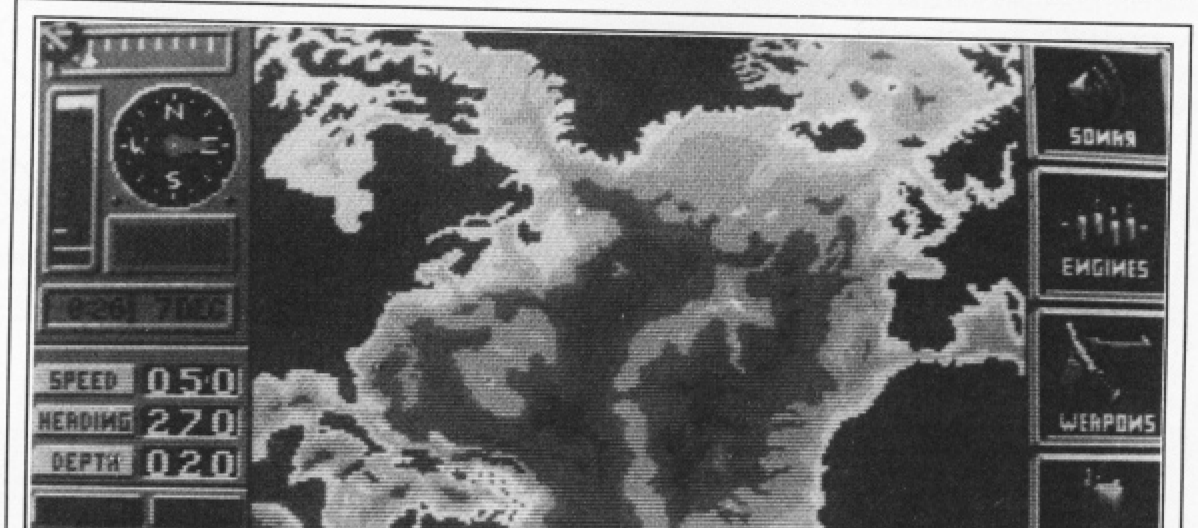
Mark Patterson

Graphics
Sound
Toughness
Endurance
Value

(scale 1 2 3 4 5 6 7 8 9 10)

8 Overall





▲ **Ah, there we are — but there's an enemy ship close by.**

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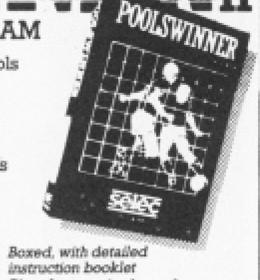
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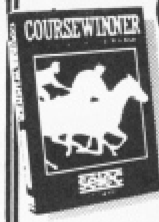
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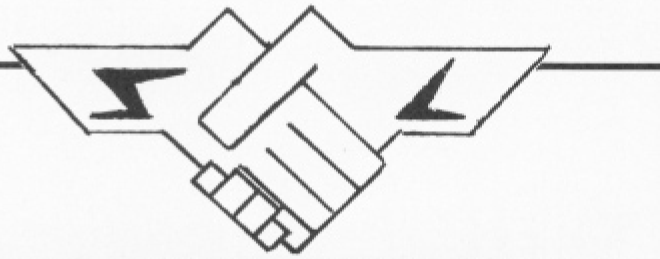
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INSANITY FIGHT

Microdeal
Price: £24.95

AMIGA

The most immediately attractive thing about *Insanity Fight* is that Microdeal have made no attempt to dress mutton up as lamb. There is no novella recounting the exploits of some boring starfighter, and even the packaging is remarkably free of "the greatest game ever seen" blurb. Simply there are a series of accurate screenshots which do a good job of reflecting the quality of the game's graphics.

Insanity Fight, is, in the truest sense of the phrase, a shoot-'em up. The object of the game is to fly your spaceship up a vertically scrolling bas-relief landscape, blasting everything that moves — and a great deal that doesn't. Anyone who has played the original mega-blast, Andrew Braybrook's *Uridium*, will immediately feel at home with *Insanity Fight*, although under the surface this game has a great deal more to offer.

What *Insanity Fight* does is take the best elements of *Uridium* — the graphics, speed and general blastability — and improve them, then add a few tricks of its own. As well as gawd knows how many levels the game uses *Salamander*-like bonus elements to stop the game becoming too repetitive. Turbo, supershot, invisibility, mirroring, steering changes, bonuses and energy are all up for grabs if you manage to fly over the appropriate area, indicated by a strobing rainbow, of the screen.

The graphics on *Insanity Fight* are exactly what you would expect from a machine with the potential of the Amiga. Even the loading screen, with its excellent left-right scrolling starfields, is excellent, and as for the still pictures, and scrolling backdrops . . .

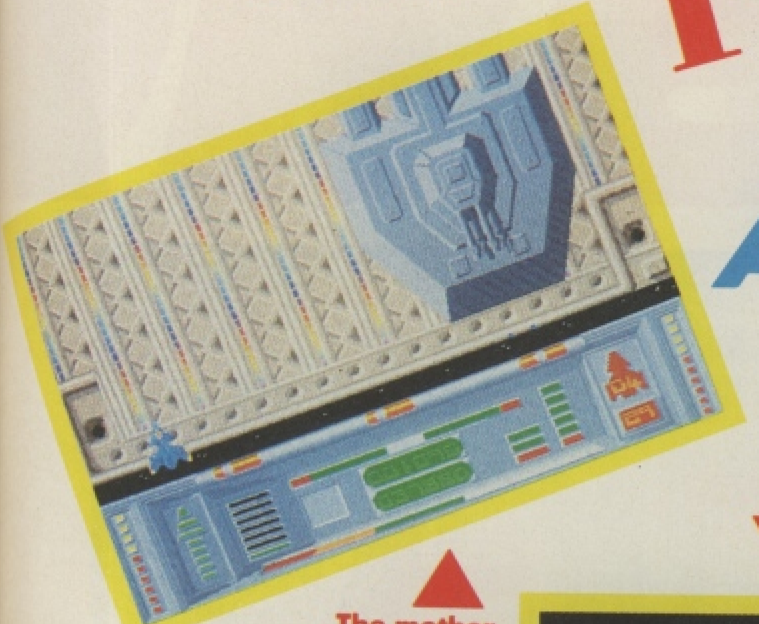
To capitalise on these graphics the Swiss programming team, (Linel) have used the whole screen, with only the bottom ¼ reserved for the display panel, the rest being dedicated to the game. This is a refreshing change from games which use a 3" × 2" window for all animation.

As you fly along, there are various obstacles which you must either blast and/or avoid. Although these are pretty dangerous, death is normally caused by the build up of bullet fire, or unintentional turbos.

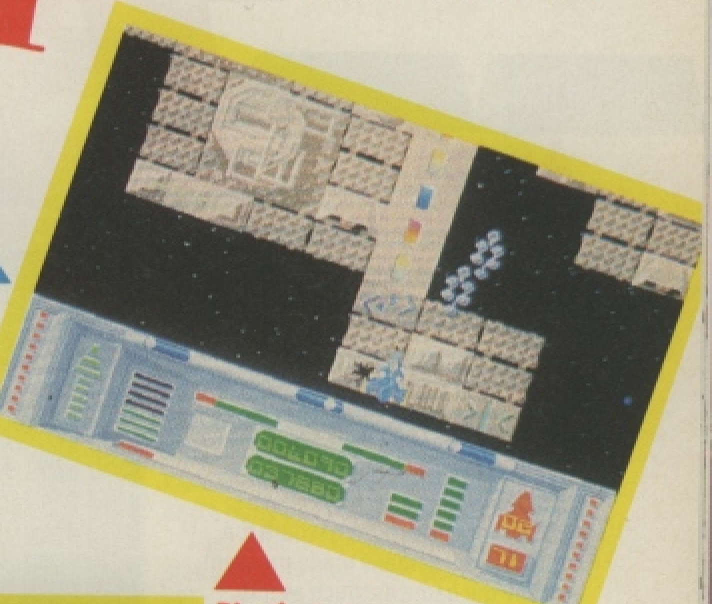
The manual recommends that you map the game, but I found that it was much more simple just to learn the basis for a route, and then vary it depending on the severity of the situation you are in at the time.

To add to the excellent graphics, *Insanity Fight* has some of the best spot effects yet on the Amiga. Thunderous crashes, mega explosions and various other drones well and truly alive. The same cannot be said for the theme tune, which sounds like a sound sampled version of Def Leppard in a dishwasher.

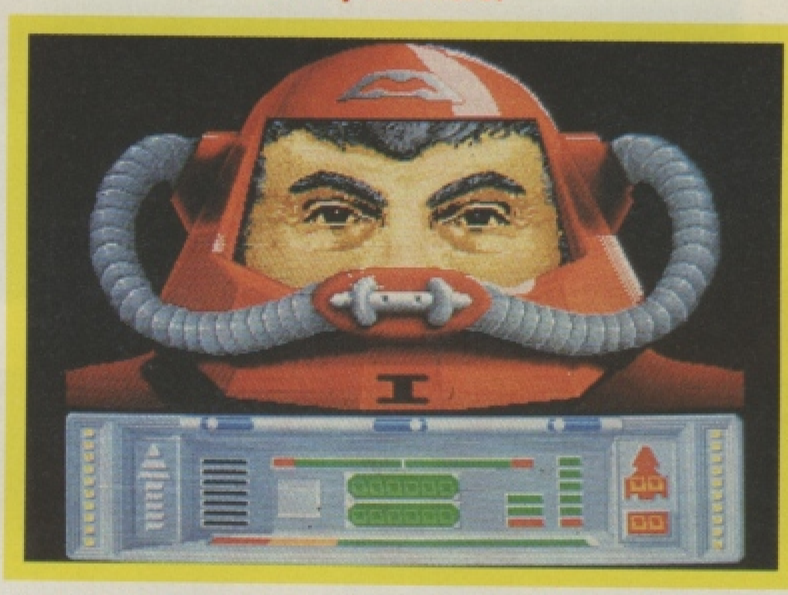
What makes *Insanity Fight* such a good blast is both the quality of the graphics and sound, and the simplicity of the game. No blitter-keep the arcade feel of the game driven line graphics, no quasi-3D effects, no boring storyline, just a good wholesome blast — with a few surprises (as you will find out the first time the mothership arrives!!). As with most Amiga games, it is overpriced at £24.95, but it is well worth scraping the money together if you can. **Ian J Frogsac**



The mother ship — what a mother too!



Rip that screen.



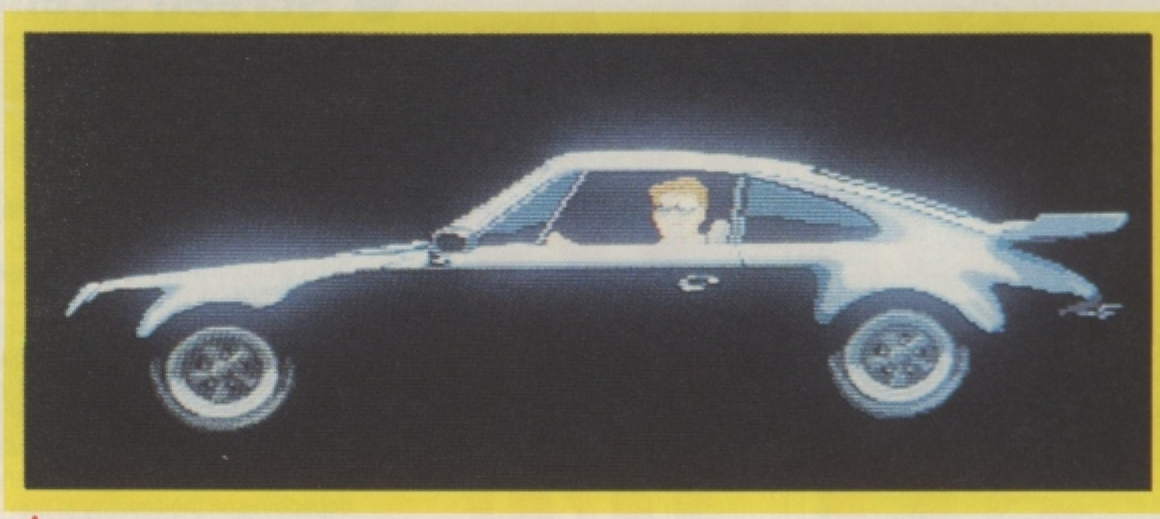
Dodgy digitised speech here.





Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

7 Overall



Don't you hate flash blokes like him?



Porsche acceleration in first.

TEST D

Amiga
Accolade/ Electronic Arts
Price: £24.95

If you usually go off to make a cup of coffee while waiting for games to load, get the kettle on well before you boot up *Test Drive*. You don't want to miss the loading screens on this one. Never have I encountered a program where the introductory screens made me want to play the game as much as this one.

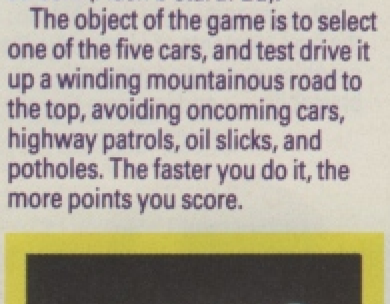
Test Drive is the sort of game that dreams are made of. It's all about sports cars. Sleek, shiny, *fast* sports cars. The loading screens flip through the five on offer for you to drive in the game — the Porsche 911 Turbo, Ferrari Testarossa, Lotus Turbo Esprit, Lamborghini Contach and Chevy Corvette — all so graphically detailed as to make you drool, with digitised speech, some great music, and appealing touches such as the windscreen of the car on display being wound down, and a gleam of teeth and flash of shades from the driver as he roars off-screen. (*Flash b'stard! Ed*).

The object of the game is to select one of the five cars, and test drive it up a winding mountainous road to the top, avoiding oncoming cars, highway patrols, oil slicks, and potholes. The faster you do it, the more points you score.



Pull into the gas station for an update.





The key to speed.



first.

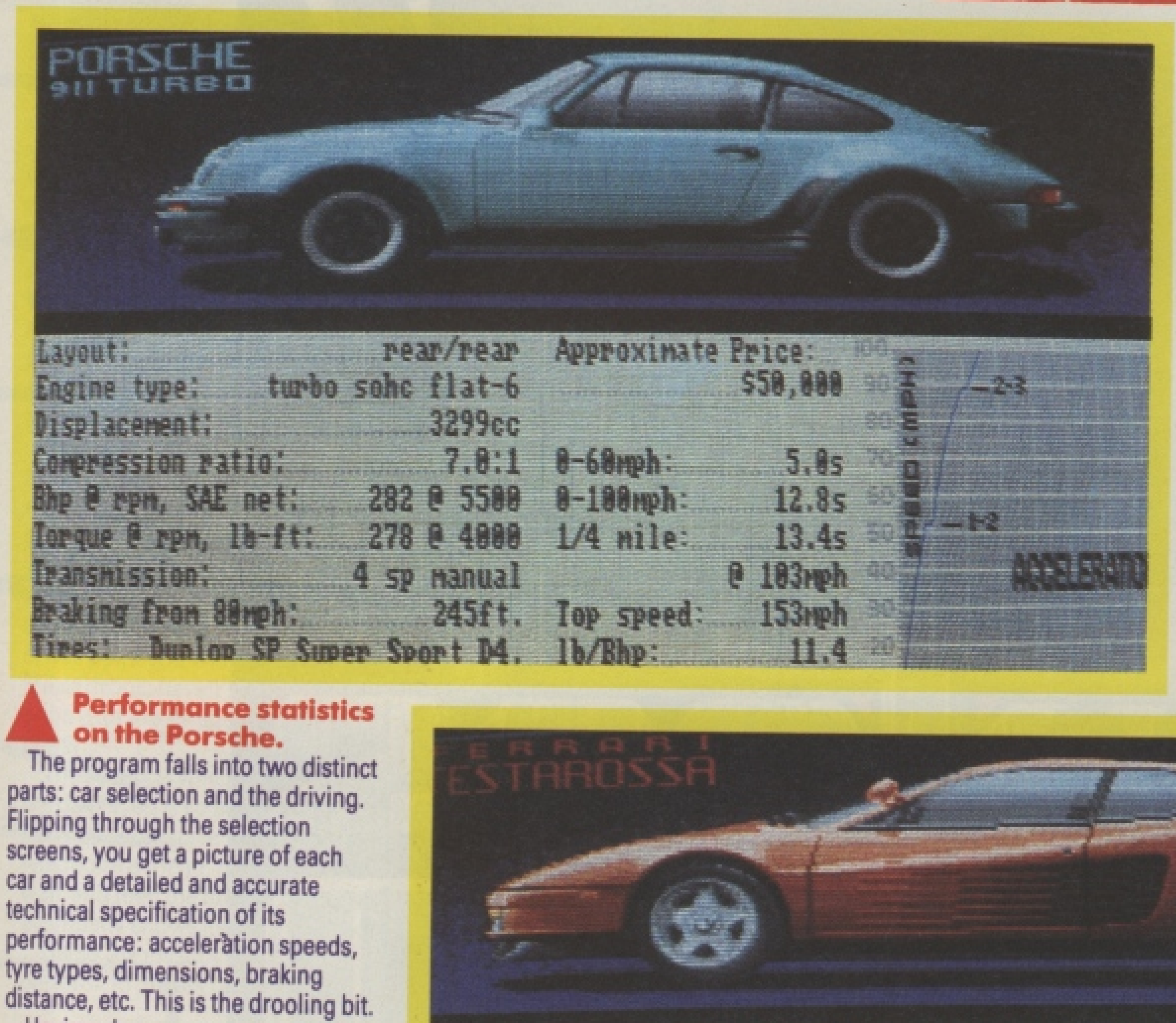
Driving is controlled by keyboard or joystick: left and right for steering, directional movement (with the fire button pressed) related to the gearbox layout for changing gear. Run over oil slicks, and you'll get mucky marks on the windscreen; potholes affect the steering slightly. With the highway patrols, you can either slow down to within the speed limit (there are road signposts as well) which will lose you points, or speed up to try to shake them off.

Assuming you don't crash into anything, or go over the edge of the road, you will automatically pull into a gas station for status reports at various stages. Here, you'll generally get a sarky comment such as, "What's the matter — couldn't find second?", your average speed and time, and a points score. If you do crash you experience the game's most disappointing moment, the screen simply cracks unrealistically. Even if you drive over the edge. No sound effects either. Very disappointing. Given the beautiful graphics of the cars' exteriors and dashboard, the road is drawn slightly less impressively.

Graphics 1 2 3 4 5 6 7 8 9 10
Sound 1 2 3 4 5 6 7 8 9 10
Toughness 1 2 3 4 5 6 7 8 9 10
Endurance 1 2 3 4 5 6 7 8 9 10
Value 1 2 3 4 5 6 7 8 9 10

7
Overall

DRIVE



Performance statistics on the Porsche.

The program falls into two distinct parts: car selection and the driving. Flipping through the selection screens, you get a picture of each car and a detailed and accurate technical specification of its performance: acceleration speeds, tyre types, dimensions, braking distance, etc. This is the drooling bit.

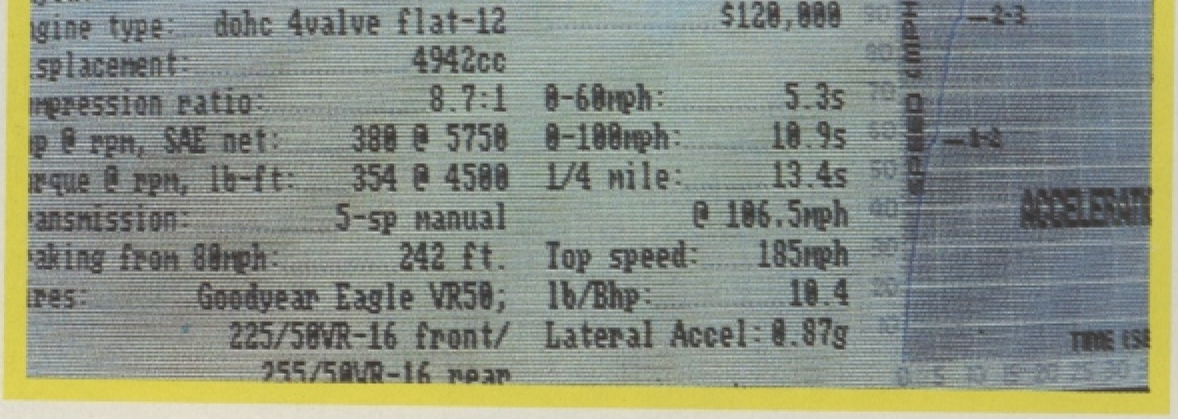
Having chosen your car, you take to the road, with a driver's seat (left hand drive, since it's an American game) view of the dashboard and the road ahead. You also have your rear-view mirror, a radar display to warn you of approaching speed cops, and your gear box. Would that I had sat in any of these cars for long enough to be able to tell you how accurate the dashboard layout for each car is — from the attention to detail in the selection screens, I would imagine they are fairly faithful reproductions.

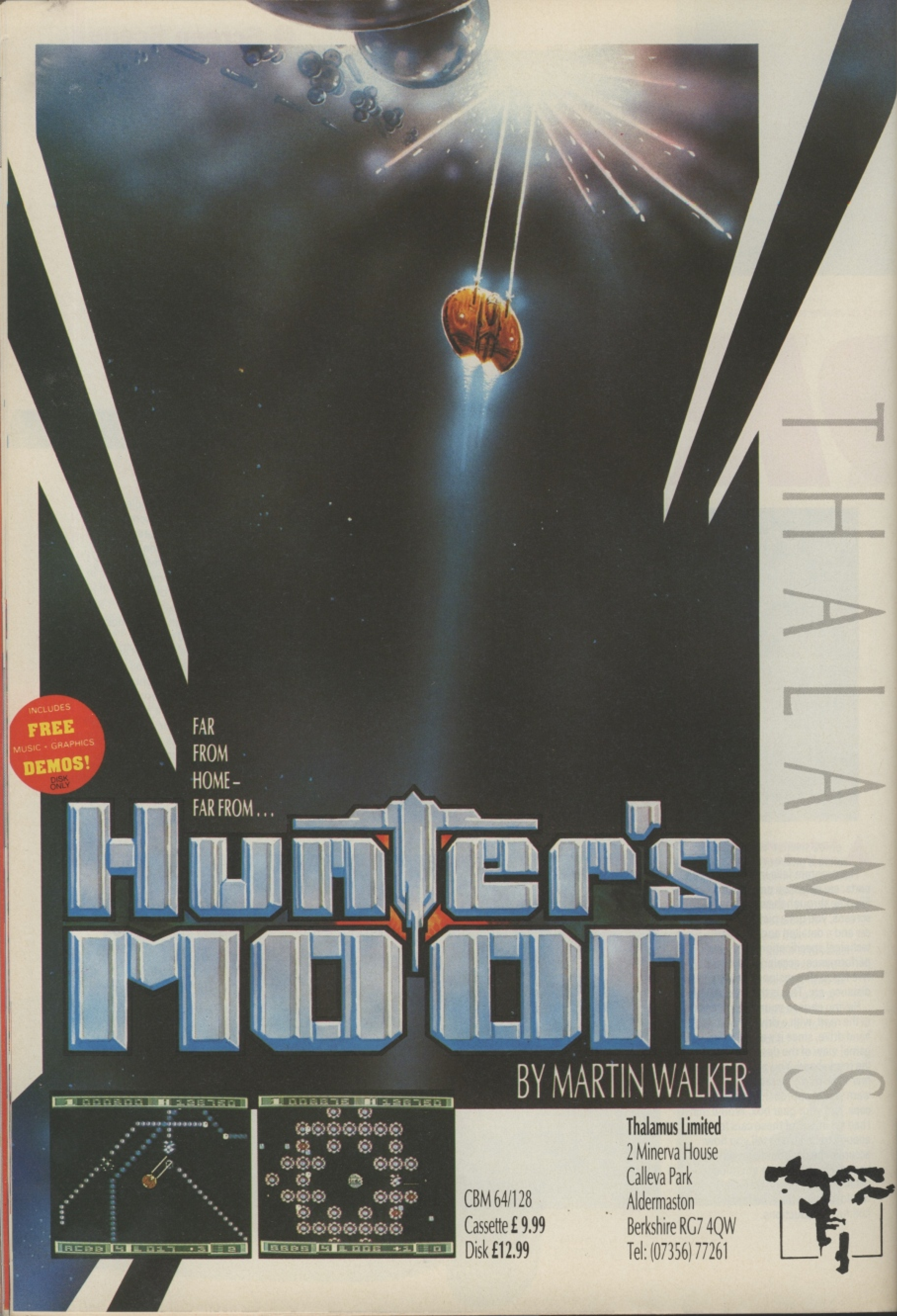
Each car really does handle differently in the driving screens. On paper, the Porsche and Lamborghini have the best acceleration (0-60mph in 5.0 and 5.2 seconds respectively), and when test driving each this is borne out; they were definitely nippier than that cheapskate Corvette (0-60mph in 5.8 seconds and a puny $35,000 to buy).

The traffic police, oil slicks and status reports mean that you can play *Test Drive* as a straight race against the clock, and very enjoyable it is too, but it's equally, if not more interesting as a simulation. However there's an is-that-all-there-is feeling that abounds in the game. Something's missing, like a tough *Out Run* style challenge.

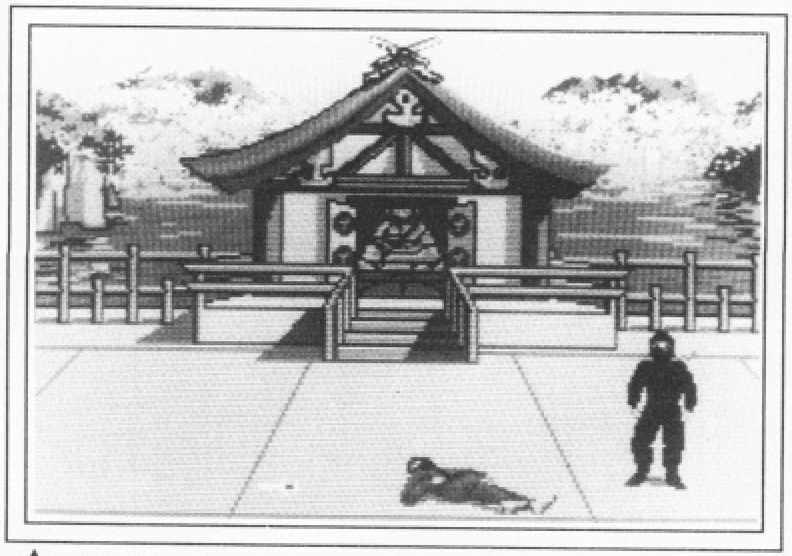
Christina Erskine

Geoff Brown's ex-Testarossa?




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And don't argue with me again!

NINJA MISSION

When I saw *Ninja Mission* on the Atari ST 1 thought to myself "It's a nice little game, a bit hard, but nice". Unfortunately, on the Amiga it's a case of "Nice graphics, but where's the game?".

Yep, *Ninja Mission* is one of those strange Amiga games with pleasing backdrops, soooth sprites, vivid colour and no gameplay. Well it has got gameplay, but it's so easy that you could clock it twice without loading it!

The idea of the game is very simple. A nasty, evil, son of a prawn cracker named Akuma has invaded the tiny village of Tambo Machi and stolen seven magical idols. In desperation, the villagers have asked you, a mighty Ninja warrior, to go and ask for them back.

And so the game begins with you strolling up to the front entrance ready to tackle anybody who tries it on.

As the first screen is empty, you must move to the left or right in order to find someone to talk to. It is at this point you will notice that Mastertronic haven't really got to grips with the Amiga's graphics blitter.

The speed at which the locations are displayed is so amaziangly slow that you could have your dinner, telephone a friend, take the dog for a walk and feed the budgie before it eventually shows itself.

Using the joystick you can perform 16 moves ranging from high kicks to low punches. There are also a few moves which are unique to *NM*, like death star throwing and a sword thrust.

When you beat an opponent who is guarding an idol, collecting it gives your score a boost and restores any energy lost during the battle. Once you have completed the first five screens of the game, you must go to the screen called 'Shio Entrance'.

Here you will see a small hole in the roof which is the entrance to Akuma's temple. Seems like a silly place to put a door, but there you go.

Each screen inside the temple has a strange name. These range from 'Green Door' through to things like 'Takiraki', 'mikeyrooni' and various other film stars.

While you tackle Akuma's hordes, you get to listen to a piece of music which, although catchy, has to be amongst the shortest tunes ever heard on a micro. When will we get full blown Rob Hubbard classics on the Amiga?

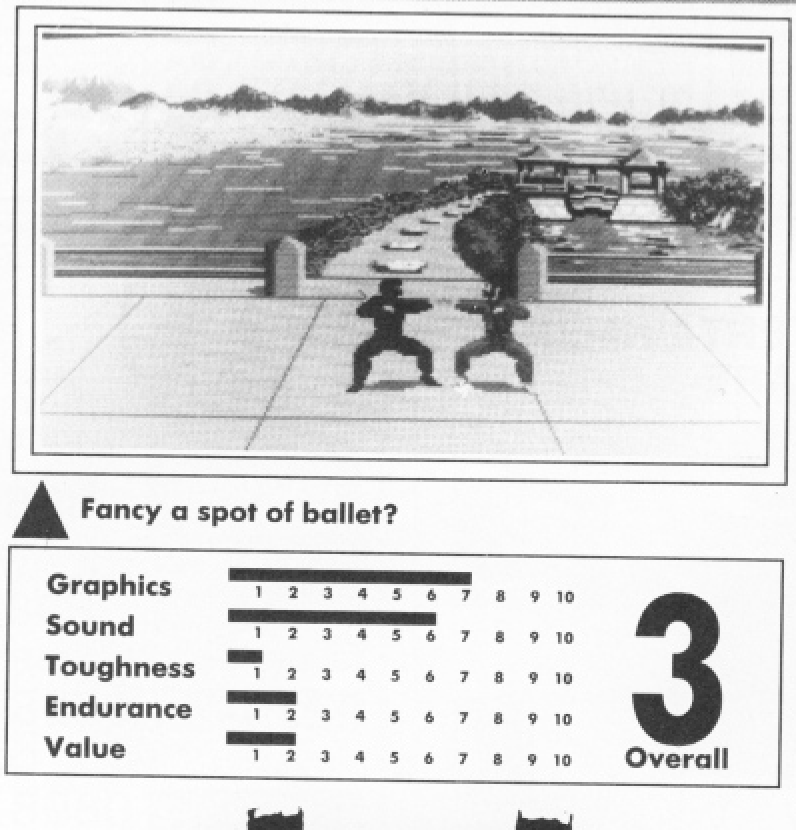
After a few more battles you should have collected six idols and are now ready to collect the seventh from Akuma's chamber. If you don't have all six when you reach this point, go back and find the ones you missed.

Once in the chamber, you must destroy five assorted guards before capturing the final idol. When this has been achieved make your way back through the screens to 'Tori and the Sea' where you started.

And this it, end of game.

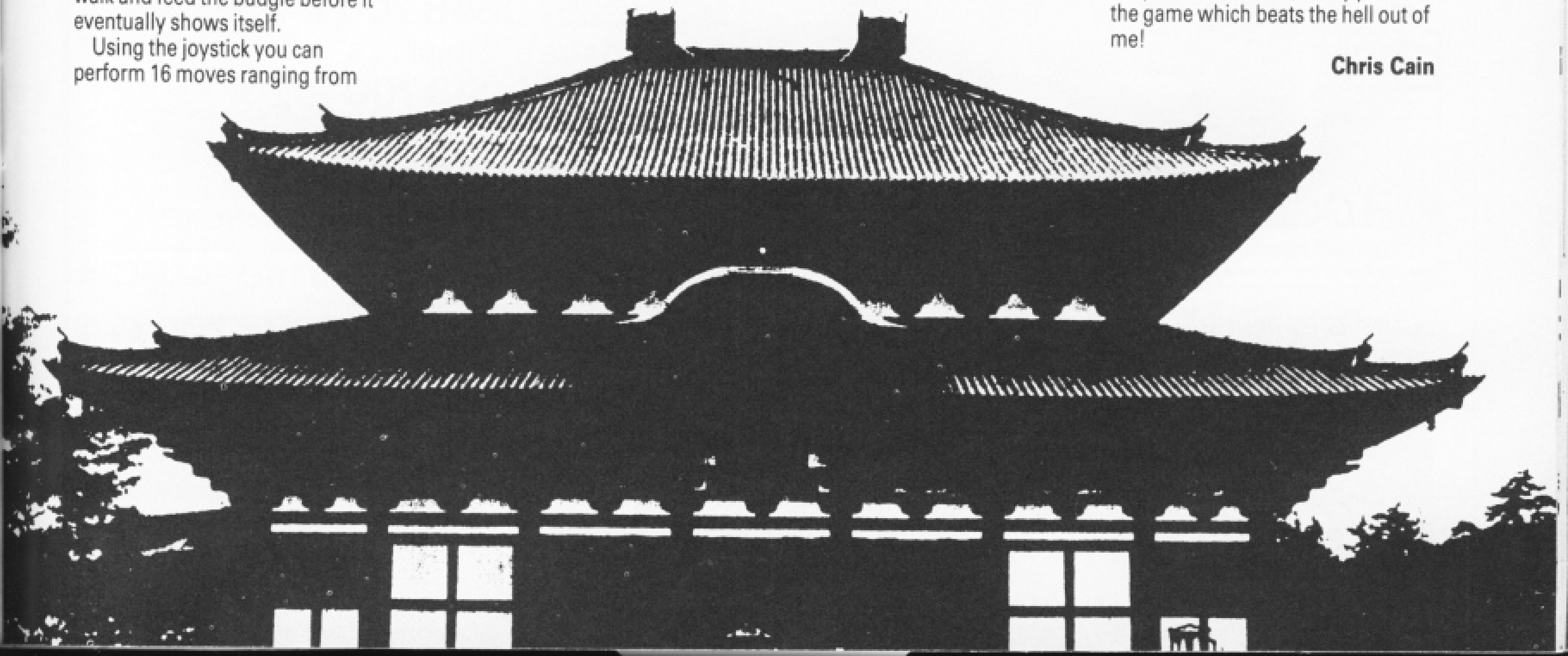
I can't for the life of me figure out why Mastertronic made the game so easy. This is in fact the only part of the game which beats the hell out of me!

Chris Cain



Fancy a spot of ballet?

	Rating (1–10)
Graphics	7
Sound	6
Toughness	1
Endurance	2
Value	2
Overall	**3**



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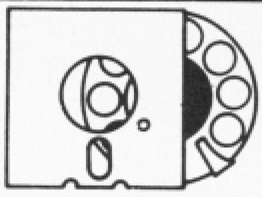
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▲ **The ceremonial spraying of the bubbly.**

GRID START

Amiga
Anco Software
Price: £9.95/ cass

Many of Anco's early releases for the Amiga were frankly disappointing, with little, if anything to distinguish the titles from 8-bit renderings. Now, however, its range appears to be settling down, and at a set price of £9.95, the titles represent better value for money than many competing products.

Grid Start, as its name suggests, is a racing game, with you in a six gear Formula 1 car competing against 23 other drivers over six tracks of the world.

The instructions suggest that you practise hard for several laps before attempting to take on a championship race; also that you begin at Novice, rather than Amateur or Professional level. Wise words.

The presentation of the venues themselves on-screen is fairly abstract; while the bends and straights are reproduced where you would expect them to be, the track surrounded is a uniform green, and only the scrolling backdrop gives a flavour of the geographical setting: scrub and desert for Mexico; pine forest and snow-capped Alps for Austria, for instance.

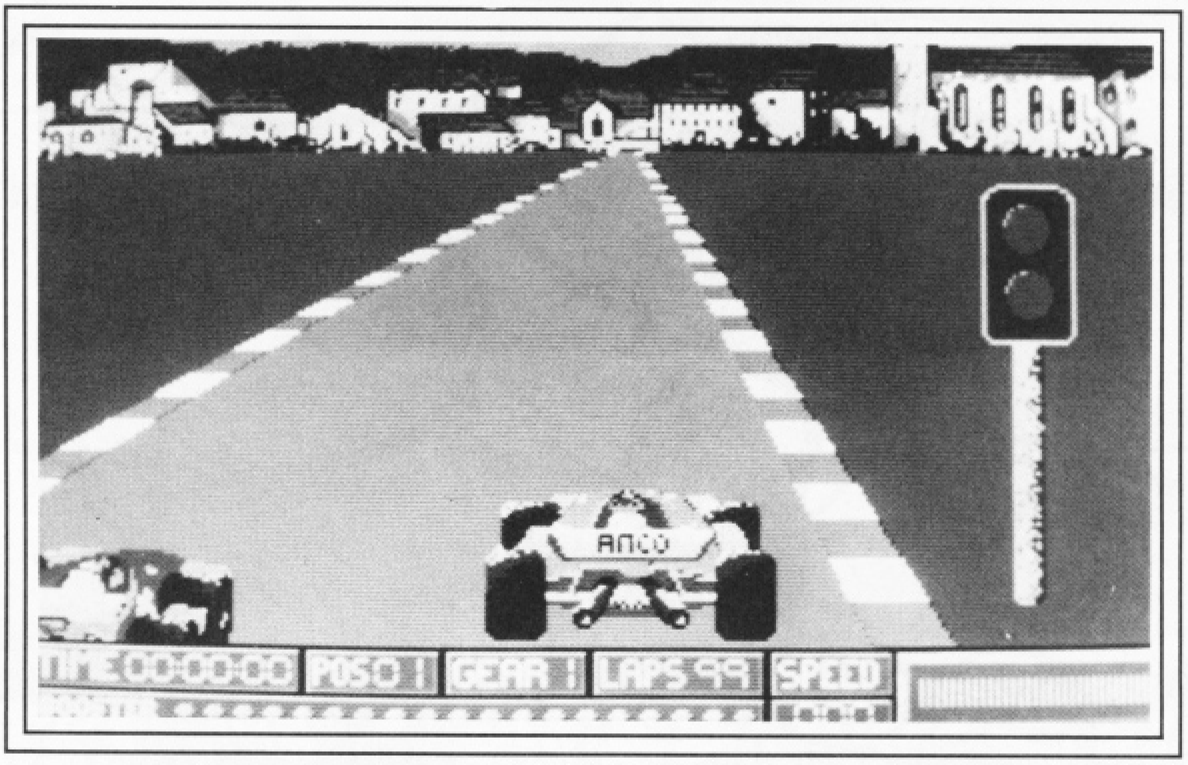
Your car is easy to control, with most of the joystick movements self-evident: forward to accelerate, back to brake, left and right, press the fire button to change up or down a gear depending on the current joystick position. There is also a 'boost' feature to give extra acceleration for overtaking other cars. It looks as though it's joystick controlled only, despite the instruction card stating that joystick or mouse control is available from the main menu, this option is nowhere to be found.

Such simplicity makes *Grid Start* very playable and easy to get into; it just a question of getting used to the controls, screeching down the straights, getting into position and timing your gear changes for the bends, and notching up the times. It also means that its is very much a racing 'game' rather than a true simulation. None of this full set of Formula 1 controls compares with *Revs* for example (the Silverstone chicane is a lot easier to negotiate on *Grid Start* than on *Revs* as well).

In both practice and competition there are other cars on the track to avoid colliding with; this is fine when they're in front of you and you're speeding up to overtake. However, as there's no mirror view, and your own car is drawn right at the bottom of the screen, it's all too easy to crash into someone coming up behind, whom you can barely glimpse before the big pile-up hits you.

Grid Start is nicely presented, with clear graphics, attractive background scenery, a jolly opening tune and lots of growling engine noises. Real Formula One enthusiasts will probably want to be released, but if you just want to zoom round Brands Hatch et al, *Grid Start* is very playable. And at less than half the price of most Amiga software, it makes for an extremely decent little game.

Christina Erskine



▲ **You have pole position**

	1 2 3 4 5 6 7 8 9 10
Graphics	7
Sound	7
Toughness	3
Endurance	4
Value	8

7 Overall

·READERS· VOTES·VOTES

Yes, it's that time of year again when we call upon all you CU readers to pull your bloated bods out of those armchairs, switch off *Chitty Chitty Bang Bang* and reflect on the year that's just flitted past. Fill in your nomination for each of the 14 categories below, tear the pages out, or copy them onto a sheet of paper stick them in an envelope and send the whole thing off to us here at CU Towers (mark your envelopes "CU Reader's Poll", please). We'll feed all your responses into our specially programmed tumble drier and in our next issue we'll be publishing the definitive CU readers' verdict on 1987, its best and worst games, products and people. So get thinking and send us your votes — we need 'em by January 7th, 1988.

1. OVERALL BEST GAME . . .

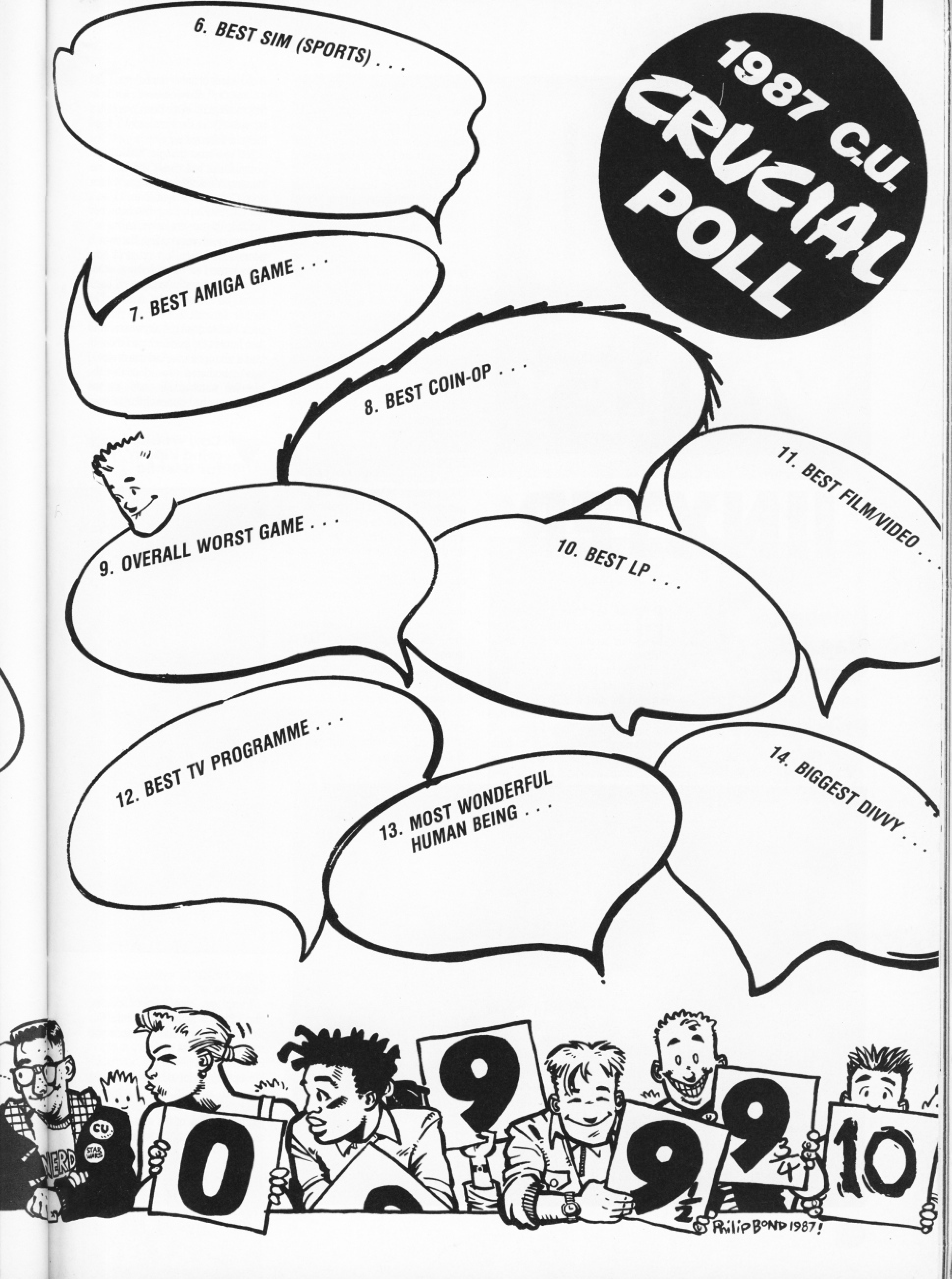
2. BEST SHOOT 'EM UP . . .

3. BEST ADVENTURE . . .

4. BEST ARCADE ADVENTURE . . .

. BEST SIM (FLIGHT/DRIVING/SAILING) . . .




1987 C.U. CRUCIAL POLL
6. BEST SIM (SPORTS) . . .
7. BEST AMIGA GAME . . .
8. BEST COIN-OP . . .
9. OVERALL WORST GAME . . .
10. BEST LP . . .
11. BEST FILM/VIDEO . . .
12. BEST TV PROGRAMME . . .
13. MOST WONDERFUL HUMAN BEING . . .
14. BIGGEST DIVVY . . .
NERD
C.U.
STAR WARS
0
9
9½
9¾
10
PHILIP BOND 1987!

INTO THE VALLEY

JINXTER

Rainbird/ Magnetic Wossnames
64/128 disk
Price: £24.95

Hold on while I tether me unicorn, and I'll tell you about this wossaname wot I been playing. *Jinxter*. Narwhamean? Right, that's fixed the blighter, so here goes.

One minnit I was getting orf this bus, and the next, this Grudiana feller appears from nowhere, and tells me I'm a gonner. My fault, I s'pose — should never have bothered to pick up me keyring. Me Dad warned me when I was a kid about bending over in public. Dangerous. Narwhamean?

This Grudiana feller hands me a watchercallit. "Here, read this," he says, "so's I can get back to the trouble and strife." And bugger me if it don't turn out I been given the job of collecting all them charms from orf the Green Witch's bracelet — something to do with breaking their power so as Len Crikey and 'is lot can get 'old of a cheese sarnie with a bit a flavour to it.

Lucky I'm an adventure wossaname, 'cos in no time flat I was through me country cottage like a dose of salts. Pity I missed the old sock, might have helped with the sarnies, nar wha mean? But when I crash out I chuck me clothes all over the place. Never can find 'alf of them again!

Getting over the Xam's place was dead simple. Honest — no bull! Now where was I? Oh yuss, I soon got the boat, but then this cheese-mad gardener runs orft in 'elluvurry. Pound to a pinch of salt there was some dodgy goods in that sack of 'is. Still, ne'mind, other things are happening. Up staggers this postman — Lebling I thinks 'is name is. 'E was a-puffin' and a-pantin' all the way up the drive. Stuffs the wossaname in the bleedin' oojimy, narmean? Then 'e only goes and SHUTS it, don't 'e? Silly bunt. Spent hours and hours over that one, didn't I? Huh! Wind, indeed!

Any road up, soon I find myself dropping through the sky like a stone. Flippin' Granudia pulls up alongside, munchin' a cheese sarnie. "Hullo, in some sort of trouble then, are we squire?" he asks, a bit nonchalant, narmean? "Sell you a parachute, can I?" Saucy sod!

"Naff orf!" I exclaim. Not stupid, am I? Got a saved game, 'ain't I, only 'e 'asn't cort on!

'Ad a lont of fun at the bakers, I did — not 'arf! Blew meself AND 'is flippin' oven up more than once (felt a bit unlucky at the time) until I tried things a different way.

Tell you what though. That village postmistress is a canny old bird, no messing. Vigilant? I should say so! But ugly? Cor, strike a light! Even if I 'ad a few chances to lay my hands on her handles, I'd turn 'em down, narmean?

Anyway, it never rains but wot it pours, and I soon lost count of how many times I sat through the weather forecast, constantly 'aving to go back for a bit of soothing music. The further forward I went, the further back I 'ad to go to get anywhere. And then I got to the point where I thought I 'ad it all roped up. And guess wot? I 'adn't bothered to doodah the bleedin' watchercallit, and all the wossaname had gone! Crikey! Saved game? I might as well start orl over again!

Wanta get onto a good doofer, then? Find a mate, and pirate this *Jinxter* wossname. Har har! Hope you read a half decent paper!

EDITOR'S NOTE

We apologise for this review being late and all that but that bleeda Campbell's gone and lost 'is marbles. Just in case any of the above review doesn't sound totally kosher or make

Go dahn the baker for a loaf



Cor, wouldn' mind kippin' 'ere for a while



any more sense than yer Dutch aunt here are a few notes so's you an make out what the silly arse is on abart. We hope this makes it all much clearer.

1. Any words containing the letters DUGNAIRA should read GUARDIAN.

2. For DOODAH read RAIN.

3. The game comes with a copy of contains clues to the puzzles.

21. The clues to the puzzles in The Independent Guardian are puzzles.

5. When it is not thingy, take care not to get oojimy.

19. There is no connection between the postman who appears in Jinxter, and any other person, whether living, dead, or employed by Infocom.

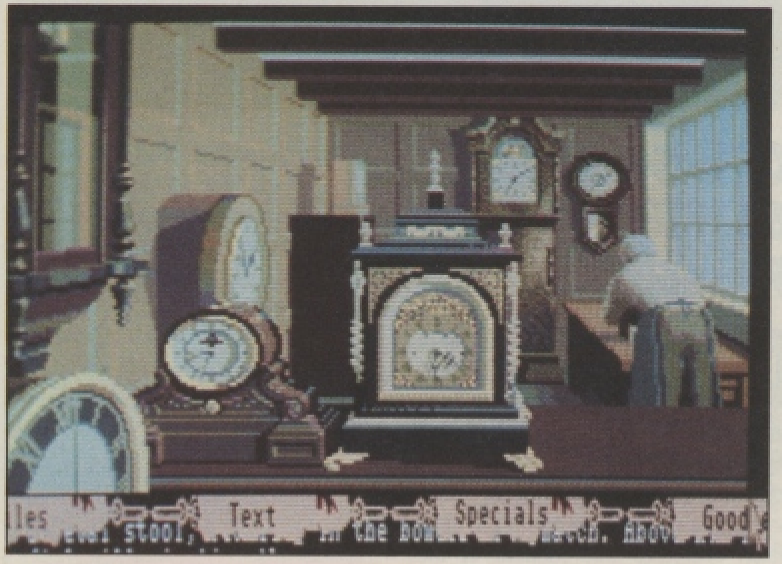
8. During solution, some of the puzzles give the appearance of being vocabulary problems — which they are not. They are puzzles, and this confusion leads to the ever so slightly lower playability rating than might otherwise have been the case. OK, your Anitaship? (Grovel, slurp.)

9. Some of the funny text, most of which is so incredibly funny that most people in the office became extremely doofered, is a bit overdone. Shades of *Bureaucracy*. Narmean, Michael?



In for the 'igh jump, knoworrimean?





Wouldn't 'appen to 'ave the time, guv?

INTO THE VALLEY

by Keith Campbell

GRAPHICS	10
PLAYABILITY:	10
PUZZLEABILITY:	8
OVERALL:	9

JACK THE RIPPER



Poor devil can't have used a safety razor.

CRL/St. Brides
64/128
Price: £9.95 cass

Jack The Ripper was the nickname of the villain responsible for a series of murders which took place in London's East End between August and November 1888. They were never solved. The Ripper's victims were prostitutes, and all but one were slain whilst soliciting. The method of the murderer was to cut the throat, and usually to mutilate the body in a way that indicated some anatomical knowledge.

Gruesome stuff indeed, and there is today a pub, not far from the dark twisting lanes where these foul deeds took place, whose name commemorates those grisly events.

Not the sort of story on which to base an adventure, you might think. But why not? The Ripper has provided the theme for a number of novels and plays — so why not a computer game?



Hmmm . . . now what ever can this be?

And so it comes to pass that you find yourself in the Whitechapel area, wandering down Bow Lane, when you come upon a shape lying on the ground at the end of a darkened alley. Examine it, and examine it you must if you are to proceed through the game, and two screenfuls of detailed text follow, describing the gory state in which you find a body — slit from ear to ear, with its stomach ripped open. This text is followed by a digitised and equally gruesome picture. But it was the text, far more than the graphic, that disturbed me — and that surely proves that text in an adventure stimulates the imagination more than graphics.

The game was submitted to the British Board Of Film Censors, and as a result, some alterations were made before it was awarded an 18 certificate, and published. Now, of course, this is partly commercial gimmicry — there is really no obligation for a game to be subjected to such scrutiny. However, it does mean that publishers CRL are covered, should someone try to get it banned. And it really is a sensible guide — this game is quite definitely not suitable for children or even young teenagers.

The text, though full of gory detail, is impeccably written, and conveys a sense of narrative, being written in the first person. But how does the game perform as an adventure?

After discovering the body, you are mistakenly taken for the villain, and from then on it is a race against time to keep ahead of the police, and try to solve the murder yourself. There are some clever puzzles, and as the game is played in real time, the STORE option, which saves a position to memory, is a very useful aid that allows you to quickly go back and overcome developments that you hadn't foreseen.

The Ripper was written using the PAW, and is the first commercially available PAW-ed adventure. Multi-word input is accepted, and is often necessary during the course of the game. The parser, in fact, starts off by giving the appearance of being as powerful as Magnetic Scrolls' — but it isn't. I tried PUT RAZOR AND SOAP ON WASHSTAND and only one of the items went down. Nevertheless, it is very good.

There is an obvious comparison to be made with Rod Pike's adventures, also published by CRL. The Ripper seems to be a little more relaxed, if a horror adventure can be so described. There is less emotional build-up, and more emphasis on the physical level. Also, it has the advantage of being written on a superior system to GAC and Quill. PAW apart, I'd say it was a matter of personal choice as to which you'd prefer.

If you have enjoyed Rod's adventures, or fancy a bit of horror, then this game is for you. But do heed the 18 certificate on the package.

GRAPHICS:	7
PLAYABILITY:	8
PUZZLEABILITY:	7
OVERALL:	8

INTO THE VALLEY

INTO THE VALLEY

VALLEY RESCUE

Have you ever overheard two adventure players discussing a game? If you didn't know anything about adventure games, you would think they were mad, wouldn't you? Take Michael Walsh, who wrote from Australia. His problem is that he is locked in a bathroom on a BUS, and trying to get out of a basket! Strange fellow, you would think! No doubt he is perfectly sane — it could only happen to an adventure player! And the answer's simple — check it out under Zzzz, in the clues section!

Mr. Trueman, like many puzzled adventurers, is in a brown study. He is in the company of Macbeth, and needs to know the five letters required to avoid failure.

How can Lee Hanney of Port Talbot open the sliding door in the reception in 21st Street, in *The Big Sleaze*? It you have mastered this, or any of the other problems mentioned, your help would be appreciated at the address below!

Remember *The Quest?* It is a disk adventure from Commodore, at one time bundled free with a 1541 drive. Paul Kersch of Ingatestone is a *Quest* player of three years standing, but despite being ranked as 'experienced player' he still has a major problem — how to kill the serpent. Paul sent in some useful hints, so if you are stuck in *Quest*, look in the clues section.

If YOU are stuck in an adventure, help is at hand! Pour out your troubles to me at: The Valley, Commodore User, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Make sure to include your address — for at CU we don't leave readers high and dry. We WILL get back to you, hopefully with an answer to get you going again, perhaps a 'Thank you' for a hint or two, and even, occasionally, a grovelling apology when we can't come up with the solution.

CAMPBELL'S COMMENT

Who takes any notice of reviews? There we all are, us reviewers, slaving away over hot computers, boring ourselves silly before slagging off a really grot adventure, and what do we find? A couple of months pass, and it has made it into the Adventure Chart!

Of course, it's not quite as simple as all that. There's nothing I like better than a really absorbing adventure — and it's really good ones that are worth shouting about. So usually, these reviews will occupy more space, have more colour, and be featured very prominenetly.

It is pleasing, then, to see a game that has received excellent reviews, like *The Pawn,* doing well in the marketplace, and winning awards. But that doesn't always happen. Look at *Kayleth,* for example — a game praised by reviewers and players alike, but purchased by very few of the latter. A disappointment like this bodes ill for further adventures of similar quality from the same source.

Conversely, it is irritating to see a really naff adventure doing well. Haven't the punters taken notice of what's been said about it? Naturally, any review reflects some degree of personal taste, but so often many reviews convey the same message, yet still the duff game does well!

This raises two questions. How are the charts are compiled, and what actually sells an adventure? The answer to the first is confused, since the source of charts seems to be limited to certain distributors and retail outlets.

To make things worse, it seems that those who produce the charts do not really understand how to classify a game as 'adventure'. One only has to look at a typical list, to see that half of them are not what a 'real' adventure player would call an adventure, but what the general mass of computer games players mistakenly think is an adventure.

Look at the Adventure Chart in CU for September — among the entries were: *Defender Of The Crown, Portal, Killed Until Dead,* and *Alternative Reality,* none of which are true adventure games. But what of the others? The list also contains: *Star Wreck,* a travesty of an adventure if ever there

ADVENTURE CHART

TM	LM		
1	1	DEFENDER OF THE CROWN	MIRRORSOFT
2	NE	KNIGHT ORC	RAINBIRD
3	2	GUILD OF THIEVES	RAINBIRD
4	RE	KOBOYASHI	MASTERTRONIC
5	3	KILLED UNTIL DEAD	US GOLD
6	10	PAWN	RAINBIRD
7	4	STAR WRECK	ALTERNATIVE
8	7	LEGACY OF THE ANCIENTS	ELECTRONIC ARTS
9	9	SYDNEY AFFAIR	INFOGRAMES
10	8	FRANKENSTEIN	CLR

INTO THE VALLEY

was one, (although the chart entry in this case has to be forgiven, for it came before the reviews); *Shadows Of Mordor*, which got reviews ranging from unenthusiastic to downright dreadful; and *Koboyashi*, an unusual game, but as an adventure — sheer mediocrity.

So one is drawn to the conclusion that it is either the hype or the price that sells a game, irrespective of quality. Lucky indeed is *Guild Of Thieves*, also in the same chart. It had excellent reviews, and it had plenty of advertising. But which got it into the charts?

So I'm left scratching my head! How do you, dear reader, decide which adventures to purchase? On the spur of the moment when you see it in a shop? Because you've seen so many attractive ads? Or do you actually take note of reviews?

Write and let me know — I'm dying to find out, and I'll report back with your answers!

ADVENTURE CLUES

SPYTREK ADVENTURE:
Peel the onion to help the pilot.

THE HELM:
To find a needle in a haystack, find a lens to start a fire!

KENTILLA:
Store sunlight in crystal for a bit of troll bashing.

THE PAWN:
The dragon is VERY short sighted! Illuminate an alternative meal, and then make the point!

ZZZZ:
Fire the gun at the duck, take the balloon, go west to the exit and open it.

KNIGHT ORC:
Bop the hermit while he is putting something in the cabinet.

GUILD OF THIEVES:
Take the cushion apart for your stake money!

BUREAUCRACY:
It is important to note the order in which you collect the mail, to help with the unlabelled cartridge. The outcome requires both lateral thinking and non-lateral thinking.

NEWS

Ingrid set to return

Sluggishness in getting fully working titles out into the marketplace is leading Level 9 away from British Telecom software arm, Rainbird, and back to publishing their own adventures.

Time and Magik, a trilogy comprising *Lords Of Time*, *Red Moon*, and *The Price Of Magik*, ready for some weeks, has still not appeared at the time of writing.

This, and their belief that a Rainbird launch of *Gnome Ranger* would have been unlikely to occur this side of Christmas, whereas the Austins wanted something new to show at PCW — and got it — seems to be behind Level 9's recent reversion to publishing their own products.

Ingrid Bottomley is scheduled to return in a *Gnome Ranger* sequel, to be published by Level 9, around May.

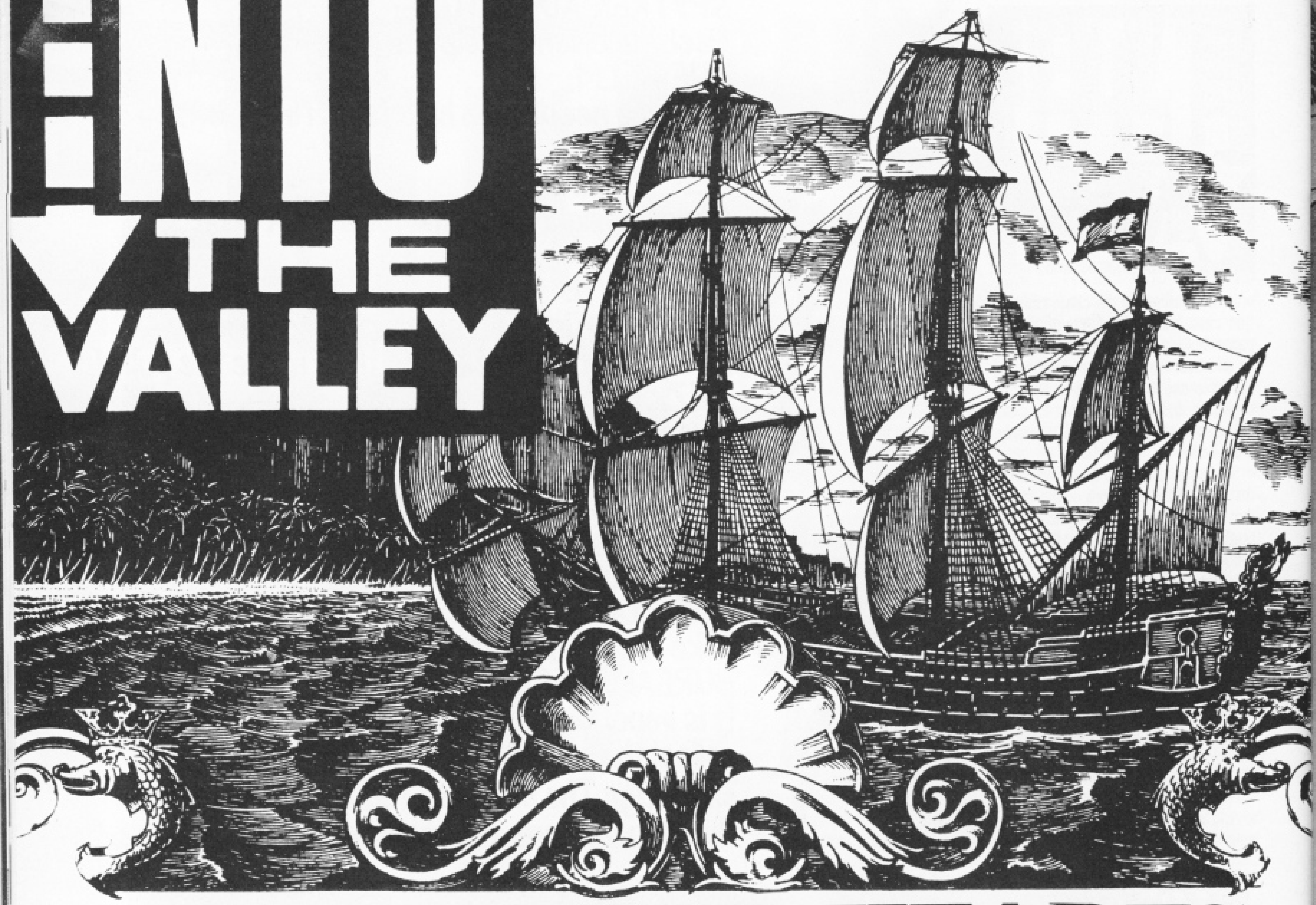
Echoes round

With *Enchantress* and *Mindfighter* postponed until the New Year, a whole host of titles are being lined up by Fergus McNeil and Anna Popkees, for both the Abstract Concepts and Delta 4 labels.

Goodnight Cruel World will be followed by a spoof horror adventure, and its original working title *Nightmare On Oak Street* has undergone a change to *Nightmare On Seasame Street*. "It's going to be sold in the States, and you know what they're like — they'd never get it if we stuch to 'oak'" explained Anna.

To produce these titles without undue delay, a number of programmers are being taken on. Artwork for the packaging is being done by Mark Wilkinson, who did *Merillion*, and Anna claims that it looks "terrific".

INTO THE VALLEY



PLUNDERED HEARTS

Infocom/ Activision Amiga 64/128 Disk £24.99 Amiga Disk £29.99

"Time stops as you and Nicholas gaze at one another, adoring and amazed. Slowly he bows and offers you his hand.

"Chestnut hair, tousled by the wind, frames the tanned oval of his face. His eyes, twin seas of blue, devour you with a love deep and true-hearted, and you are pulled into his embrace, your mouth on his, lips parted, thirsting, arching into his kiss..."

Yuk! So ends *Plundered Hearts*, a tale of adventure and romance on the high seas. You play the heroine, voyaging to meet your father, who is reported ill on the Isle of Sinistra. In reality imprisoned by the tyrant ruler Lafond, Dadsy has managed to commission Captain Nicholas Jamison, better known as the infamous pirate The Falcon, to intercept your schooner and warn you that it is a trap, and then to rescue him.

The game starts with a good few screenfuls of preliminaries, in which you can do little except watch the game playing itself. Soon Jamison leaves for the island, little suspecting that Crulley, one of his crew, is following not far behind, and about to warn Lafond of the rescue attempt. But you have troubles of your own — the ship is drifting onto the coral, and there's a fire down in the ammunition store.

All this is left to you to sort out, whilst the remaining crew are oblivious of the danger. Not to worry, it's a doddle, and before long you are yourself on the island, having scored at least half of the 25 available points.

Here a ball is in progress, and dressing suitably for the occasion, you soon discover the whereabouts of your father by operating a secret mechanism whose combination can be hit upon by pure luck, without even realising quite what you have done right. Seems Papa has a soft spot for Lucy the kitchen maid, (wink, wink, nudge, nudge!) and once rescued, he deserts you to fend for yourself and collect the intrepid Jamison, whilst he goes in search of his fancy piece.

Inevitably you end up in the clutches of the dastard Lafond (yes, it's begins with a 'd' — this is far too genteel a game for stronger words) and, if you're lacking in cunning, you're likely to suffer a fate worse than death. I tried to lie back and enjoy it ('... brings your wildest fantasies to life...' says the blurb on the package') but all I got was a warning of what my mummy would think. Suffice to say that *Plundered Hearts* is the antithesis of *Leather Goddesses.*

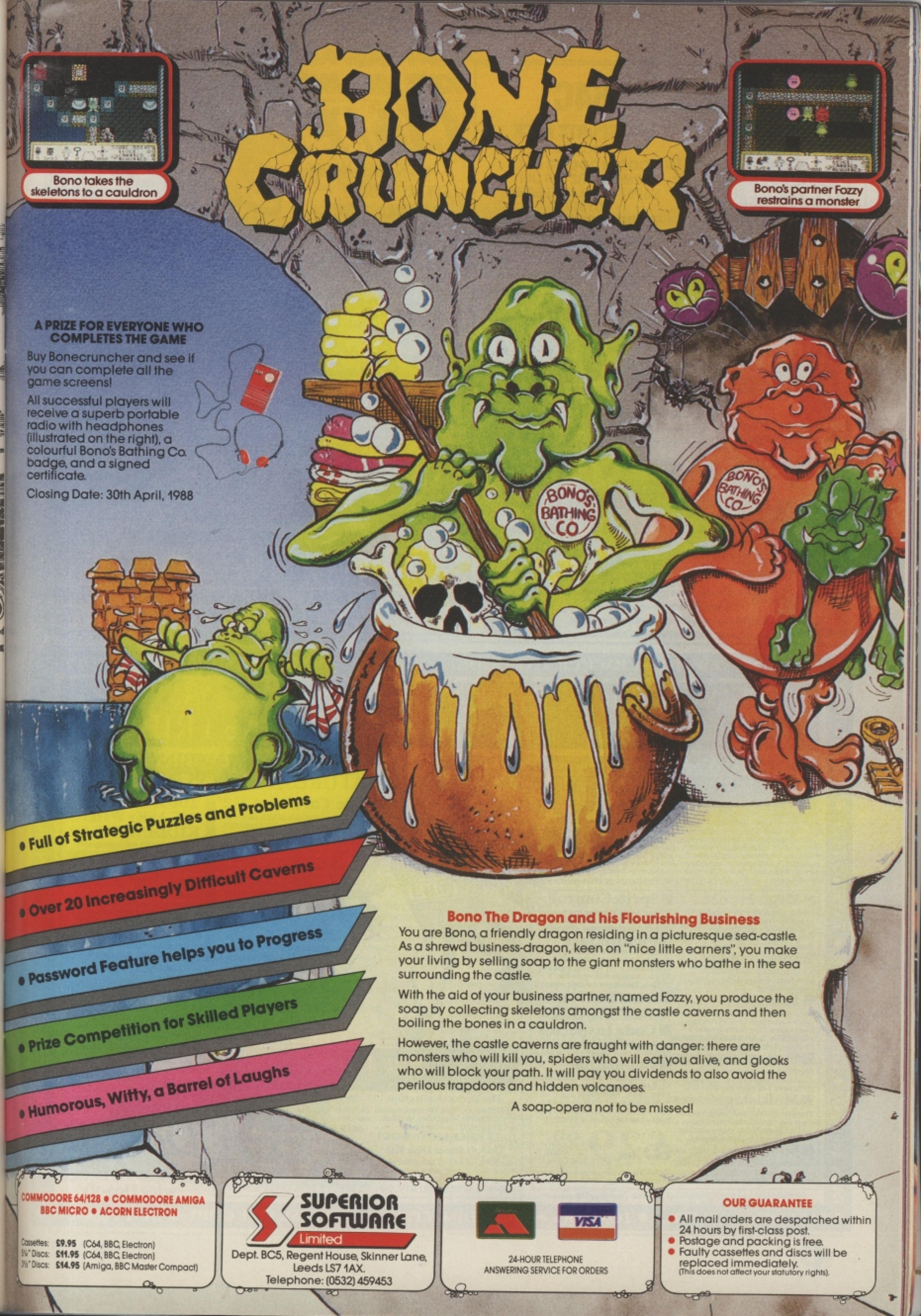
Most of the 25 points give themselves up with little effort, but there are a couple of sticking points, where a degree of openness in the plot combines with an inconsistency in the actions, and makes things rather frustrating. For example, at about the time you are likely to start taking an interest in the chandelier, it is on the cards you will get killed whilst experimenting. However, when the same action presents itself more obviously towards the end of the game, you score a huge success.

One other feature can cause difficulties — if you leave the ship without finding or taking certain essential objects. Although this is down to you, there is no hint in the later puzzles that you are missing something. A saved game here will give you plenty of re-tries, (with no chance of success, if you only knew it!)

Plundered Hearts is now probably Infocom's easiest title. There's no harm in that, but it's a pity that some of the more sugary text was not put to making the plot a bit more intricate, and the play more consistent.

If you're an experienced adventurer, you can reckon on completing it in time to get a pint or two in at the Skull and Crossbones before closing time! So just tell me — is that worth £25?

Graphics:	8
Playability	6
Puzzleability	6
Overall	6


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LETTERS

'Scuse us

I'd like to tell you that your charts in the November-issue (1987 of course) were sooo cool. But I disagree with the 'Top ten crap excuses for being late', they're marvellous, they're brilliant, splendid excuses indeed, except no. 1 maybe, which sounds a bit ridiculous and which I haven't tried. But the other excuses are sooooo good that I'll use them a dozen times even though I haven't got a cat (excuse no.6) etc. Anyway, I believe the best excuse is no.4 ('I thought it was Sunday') which I tried out at first on you-know-what-day-of-the-week, 29/11/87 !!!!! I can't describe in words how puzzled my poor friend became when I've told him this excuse! So here is my version of excuse no.4: If you are late on e.g. Monday morning, just say 'Oh, I'm sooo sorry, but I thought it was Monday morning!' and have a good laugh!

Alexander Schütz
Graz, Austria

Er, OK

Anti American feeling

I am an American reader of your magazine and I get sick of the comments made when a U.S. game is bad such as the review of *Deceptors.* So what if it is bad? There are bad games from every country that makes them. I don't hear you say how the British do things bad when they have a bad game (which is most of them.) The U.S. games are not more expensive seeing how you usually get a full disk or two or three, instead of some single load limited game that comes from England. Also tell your reviewer to stay out of politics and stick to reviewing games as they probably don't know what is happening in the real world.

Steve Davis
Queensland,
Australia

Well thanks Steve for the great socio-economic and political insight. If we read between the lines we could almost be forgiven for thinking you think Brit games are naff. Far be it for us to tell an American about politics. You all know so much. Just look at your President.

Terrific

In your November issue you reviewed *Terrapods* for the Amiga. You made this game both look and sound good. It was written "The music and spot effects are also excellent." Well. in that case I must have bought a different game to *Terrapods* because my copy has no music whatsoever!

I paid £24.95 for *Terrapods* and to put it bluntly it is crap. Please tighten up your reviews as no way did this game deserve an overall score of 8. Thankyou for letting me speak my mind.

P.S. All the screen shots weren't from the Amiga version, were they?

David Tolley
Mexborough

Yes, all the screen shots were from the Amiga version—good weren't they? As for the music you're right there isn't any. Don't ask . . !

Amiga for conversions

I have read your magazine for about two years now and it is the second time I write to you. The last time I wrote to you I criticised you for having too few Amiga reviews, now I think that you are OK, but you can still be much better.

Yesterday I saw a picture from *Out Run* on the Amiga. It was just one picture so nothing moved, but that picture was totally amazing. If U.S. Gold only can put speed into the game it is going to be the game we Amiga owners have waited for. And hey, what are you other companies doing out there? We wanna see some good arcade conversions an the Amiga. I want games like *720°, Le Mans, R-Type, Road Runner, Super Sprint* and *Rampage. And when someone is taking the licence to Afterburner,*



converted to the Amiga. And as last a little message to Psygnosis. It was good that you put in Swedish text in the game *Terrapods*, but next time can a Swede do it. (The game was excellent). Over and out from me now.
Christian Erlandsson
Gothenburg,
Sweden

Spool drool

Well what can I say fantastic, brilliant, mega, wicked! Yes I am referring to the Cool Spool stuck to the front of last month's ish.

I must admit even though it was only one section of each I just had to go back for more, especially *720°*. Hurry up U.S. Gold we're all waiting for the finished version of it *(See reviews, Ed)*. Anyhow how you, Elite, Firebird and U.S. Gold produced that without raising the price of the mag was terrific.
Paul McClounan
Farnham
Surrey



Glad you appreciated the effort. CU's tape was totally free and that goes for all our freebies. And we're still cheaper than the competition.

Embarrassed

I have written this letter to make a complaint. Not about your great mag, but about some of the readers who write to you.

Ever since you printed a map of English arcades, idiots have been writing to you complaining you never visited their town. No-one cares except them, I certainly don't.

I would also complain about the lack of C16 and Plus/4 articles and game reviews, but I won't because I am too embarrassed to mention I am a Plus/4 owner.
C Chippendale
Southampton
Don't get embarrassed, get a 64 or an Amiga.

Unexpected

I have just bought your issue and was delighted to receive the FREE tape. I have just seen ZZap in my friend's house. They have added 25p onto their cover price for a pair of 3D specs nobody wants.

Well done, you have stumped them all again and keep up your excellent work on the mag.
Kevin Downie
Dundee
Scotland
More freebies on the way

Skoolspeak

Following Softspeak and its highly acclaimed sequel, Softspeak 2.I bring you Skoolspeak.

Homework to be done in rough.

No homework.

I'll give you an aural test in the vocabulary.

No homework again, but sit next to a square.

The book we shall be reading in class is a literary masterpiece that is intriguing, thought-evoking. . .

Avoid reading.

It's all quite straight-forward if you look at it logically . . .
Don't even try to understand.
That date is irrelevant.
That wasn't in my degree course.
Comments in reports:
David tries very hard . . .
But fails miserably.
Matthew is a very quiet boy.
I've never noticed him before.
Michael is a popular member of the class.
Michael is rich.
Jeremy is an introvert and shy boy.
Jeremy will become a psychopath.
Hailey is an extremely advanced girl.
Size 40D.
Neil excels at the arts and crafts.
Neil is a smarmy crawler.
Do I win anything?
Al Rijhoush
Willesden, London NW10

We'll look into it . . . NO.

Slip up

With great interest I read your *Bobsleigh* review in Commodore User, December 1987 issue.

Digital Integration applied powerful 3D techniques used in air-combat simulations to create a realistic tunnel effect from the rider's perspective.

Competitor's products mentioned in your article, provide a flat, sprite-based action area, which is much smaller than in our product.

I am surprised therefore, that such a crucial conceptual difference was completely overlooked by your reviewer. Suggestions that *Bobsleigh's* "featured action . . . . looks very familiar" and does not provide "improved realism in the action sequences" are misleading and miss the main point.

Bobsleigh represents the first serious attempt to use 3D graphic representation to raise the standard of sports simulations, and the product was received very favourably by all the leading magazines including your sister publications.

I feel that a lukewarm review given to Bobsleigh was based on a wrong assumption, and I would appreciate your comments.
Ilya Girson
Digital Integration

Whilst we accept that *Bobsleigh* was a serious simulation, it does still bear a similarity to the gameplay of other games. Our review said the game was above average and the mark reflected this.

Dragon slays reader

I am writing to you about Double Dragon, the arcade game you reviewed in August's issue of your brilliant mag. I read the review and then went down to the local arcade to play it.

When I finally got to it, I had a look at the demo game. Pretty Impressive. So I put my forty cents in (that's what it costs in Australia), and listened to the opening music. It sounded good. The girl gets one in the head and these two guys walk off with her over their shoulders. The garage door opened and I get beaten to death immediately. Game over.

I put in another forty cents. Music. Girl over shoulder. Door opens and, surprise, I got to the second or third screen where the woman with the whip beat me to death without mercy. What does it take to play this game?

My friend claims that there are eight moves, yet he won't tell me what they are. I don't think he knows what they are. I can only figure out four — kick, punch, jump and elbow. Could you tell me what the eight moves are and how to kneel down so that you can pick up a weapon?

Also, could you tell me if *Dcuble Dragon* has been converted, or is it going to be converted for the 64, and if it has, does it require a special joystick? Thanks.
Callum Smith
Victoria Australia.

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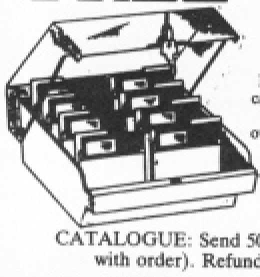
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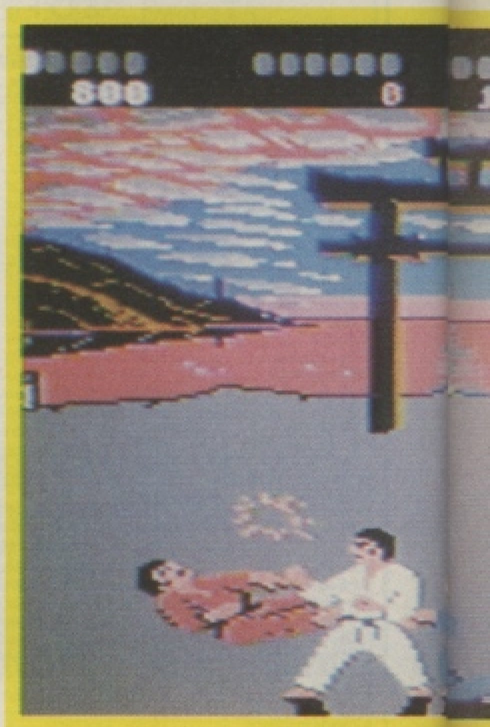
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Different sea and sky colo

INTERNATIONAL

Continuing our series of hints and tips with programmers we asked Archer Maclean for his thoughts on how to play *the* beat'em up of all time, the sequel to International Karate, *IK+*. Without a moment's hesitation Archer hammered out reams of useful script for us. So, grasshoppers, if you want the agility of a tree monkey and the strength of a gorilla whilst retaining spiritual oneness follow the way of the great sensei himself . . .



A change of colours again but what does he mean by that message?



KEY OPTIONS

F1 one player game start/restart
F3 two player game start/restart
F5 turn off/on the music soundtrack
F7 turn off/on the sound fx
FIRE BUTTONS can be used to start games when in the demo mode.
1/2/3/4/5 varies speed of game from 1=flat out (even quicker with sound fx or music off) to 5=yawn time.
RUN-STOP pressed during the fight will put game into one of 2 types of pause mode.
S+E during a round will make the trousers drop of any standing man.
★ gives one of four reflection colours.
C+O+L alters the sea and sky colours.
P+T+N changes the way the ripples are generated.

Incidentally, there were some cheat keys for **IK 1**. Hold down **ADZM** for 5 seconds to change backdrop, for speeds hold down the **X** key then press **1 to 4**, then release the X key before the number key. **S+E** made the men look out of the screen.

SUNSET CHANGES

The *key selects one of four colour layouts for the sun's rippling reflection in the water. The **COL** option changes the sea and sky colour to one of eight combinations. Using the **PTN** option selects one of four slightly different ways of generating the suns reflection, but it won't be immediately obvious unless you've been staring at it for an hour or two.

Each of the four sun reflection patterns is generated at the rate of 25 images per second taking 2.7 minutes to repeat, giving about



colour

KARATE+



Into ball mode with another colour change.



OK guys on the count of three drop 'em. Three!!

11 minutes in all. So if I had used a simple program to go through a sprite sequence I would have needed one mega byte of sprite data . . .

WOBBLY WASTES OF TIME

There are some big wobbly joysticks out there which are as much use as a stereo diskdrive and won't improve your gameplay. They are so amazingly unresponsive that in the time it takes you to realise that it hasn't selected the move you wanted, the game has ended, all your teeth have been kicked out and the 64 has become obsolete. So don't be a bit brain, go and get a decent tactile joystick.

BALL PROBLEMS

If you can master the ball mode you will continually get huge bonus scores. The main thing to remember about this part of the game is that you never have to deflect more than one ball at a time. There are 64 balls to deflect, and the maximum speed they can reach increases with the level number you are on. With practice you should be able to get all of them and the 5,000 point survival bonus, making a maximum possible score of 11,400!

You can duck under the high bouncers but this will probably upset your rhythm. The flashing balls indicate that they are alternately bouncing between two heights.

So the three key things you must do are to look ahead one ball, listen out for the clang before moving to the next position and don't blink.

FIGHTING TIPS

★ Basically it's all down to timing and learning what type of move or attack to make in response to your opponent's actions.
★ Try slowing the speed down to give yourself more time to think about your next move. If you put the speed to maximum life will be a lot more hectic, but if you are good you'll be able to finish the round quicker and get more of a time bonus.
★ Instead of panicking or backflipping away from an attacker, try hitting back with a move which not only evades their hits but attacks back as well. Eg, if being shin kicked, do a flying kick back, or do a stomach punch in response to a head butt etc.
★ Always try and attack from in front of your opponent as this way you get two combat points for each hit and will finish the round quicker.
★ After being knocked out you can get up as soon as the stars have stopped twinkling by moving the joystick. But it is best to leave it a few seconds until the immediate area is clear of computer men waiting to attack.
★ As the difficulty increases the time you can stay on the ground decreases, and you will be forced to get up.
★ You can only be hit once you have fully stood up, so if there is an irate bloke waiting to kick your brains out, make your man get up be selecting an immediate attack move or do a back flip to get out the way.
★ Some moves knock players out for longer than others. Eg the double head kick and head-butt can KO somebody for four to five seconds, whilst face kicks are about three seconds. This can give you time to get the other fighter.
★ Stomach kicks and punches can be the most effective moves, especially on the higher levels, because they have the largest area to hit.
★ Also the reverse back face kick covers a lot of distance and can catch other fighters who might be standing back from the fracas.
★ Flying kicks can actually KO both men in one move and get you four combat points as well as a score of 2,000.

PLAY TO WIN

INTERNATIONAL KARATE+

★ On some of the higher levels the computer men will go totally ape trying to get you. The best defence is to do just the same back. If you can get them first it is a lot easier to finish the round by catching them as they stand up. But if you're the first man down you'll find it hard to get back into the fight.

★ If you want to be the red man in a one player game (ie you begin each round in the middle of the screen), then start a two player game and just make/wait for the white bloke to be eliminated in third place.



Close up of the hall of fame with a hidden message in the name column.

★ Good players should be able to KO both men within two to three seconds of the round starting. If you wait on the correct side of one of the fallen men you can get him as soon as he gets up and have the round finished within six or seven seconds. This will earn you a 2300/2400 bonus score.

★ To be a black belt you have to score over 50,000 points and being good at the ball mode increases your score significantly. Extraordinarily gifted natural born IK+ players might just be able to get black belt by level eight, but don't worry if you can't do it until level 20 or so.

TWO PLAYER GAME

In a two player game the computer man will increasingly go for the person with the most combat points. If that person is already flat on his back, he will turn on the remaining person. The idea being to force the weaker player into third place and turn the fight into a one player game.

ONE PLAYER GAME

This is where IK+ really comes into its own in that the computer men will operate one of eight fight strategies. There are also six levels of difficulty that allow further variations. Basically each strategy has three control parameters. 1: the evasion rate, 2: the attack rate, and 3: the target type. Have a look at the strategy table, as well as details of the first 30 levels in the game.

The evasion rate controls how quickly and effectively the computer responds to your attacks. That is they will jump up from your footsweeps, dodge your face punches, and on the higher levels attack back at the same time. Try playing level eight in one player mode. You'll find the computer men will hardly do anything except dodge your attacks or maybe attack back if you provoke them.

The attack rate alters the aggressiveness of the computer men from docile, almost friendly blokes, up to schizoid psychotics.

The target type tells the computer fighters who's going to be the attack priority. If they have you as their target then they will generally try and smack hell out of you, except when you're KO'ed, then they'll go for each other. But if they are going for each other, they'll be scoring all the points and before you know it you'll be out of the game for good.

Archer fails to get to grips with his own game.



COMPUTER FIGHT STRATEGIES IN ONE PLAYER GAMES

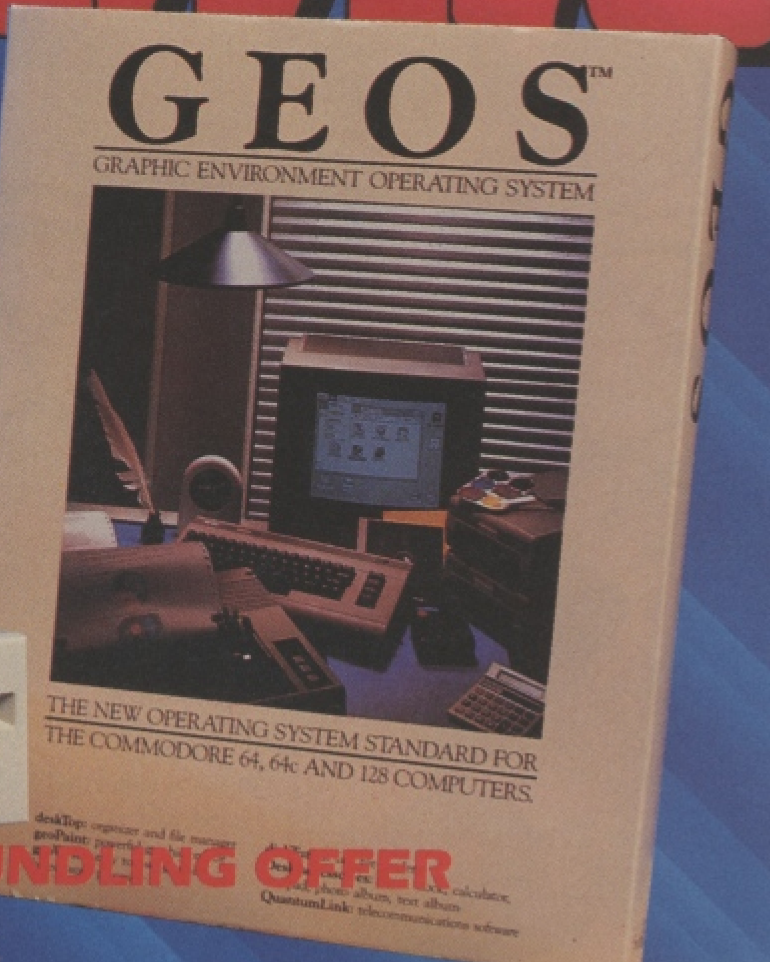
STRATEGY TYPE	0	1	2	3	4	5	6	7
EVASION RATE OF COMPUTER MEN	MAX	DIF	DIF	MED	MAX	LOW	MAX	DIF
ATTACK RATE OF COMPUTER MEN	LOW	DIF	DIF	MAX	DIF	MAX	MAX	MAX
TARGET TYPE	YOU	YOU	YOU	YOU	YOU	THEM	YOU	THEM

(low/med/max = fixed rate, dif = varies with the difficulty level)

LEVEL	STRATEGY	DIF	COMMENTS FOR ONE PLAYER GAME
1	1	0	Fairly easy
2	2	0	Fairly easy
3	BALLS	0	All normal balls, lowest maximum speed
4	4	1	Computer men hard to hit
5	5	1	Computer men go flat out for each other
6	BALLS	1	All normal balls, low maximum speed
7	7	2	Computer men go flat out for each other
8	0	2	Hard to hit, but they don't attack much
9	BALLS	2	1 flashing ball, higher maximum speed
10	0	3	Same as level 8
11	1	3	Attack and Evade rates increasing
12	BALLS	3	All normal balls, high top speed
13	3	4	Quite hard. Men at full attack rate
14	4	4	Men on full evade and high attack rates
15	BALLS	4	2 flashers, nearly impossible
16	6	5	Hard. Best to go ape as well
17	7	5	They will go flat out for each other
18	BALLS	5	All normal balls, max top speed
19	1	5	Full attack and evade rates
20	0	5	Same as level 8
21	BALLS	6	4 flashers, is impossible!
22	2	5	Full attack and evade rates
23	3	5	Same as level 13
24	BALLS	7	Normal balls. But you won't survive it.
25	5	5	Same as level 5, but faster still
26	6	5	Same as level 16
27	BALLS	0	Back to the first ball level. Easy again
28	0	5	Same as level 20
29	1	5	Same as level 19
30	BALLS	1	2nd ball level

From now on the level sequence is the same as above except the fight difficulty will be on maximum.

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RUN 64

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Commodore User

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COMPUTE!'s Gazette

". . . I'd rather buy an Excelerator+ than a 1541C or a 1570 or a 1571 . ."
ZZAP 64

". . . I wish the Excelerator had come out two years ago . . ."
Commodore Computing International

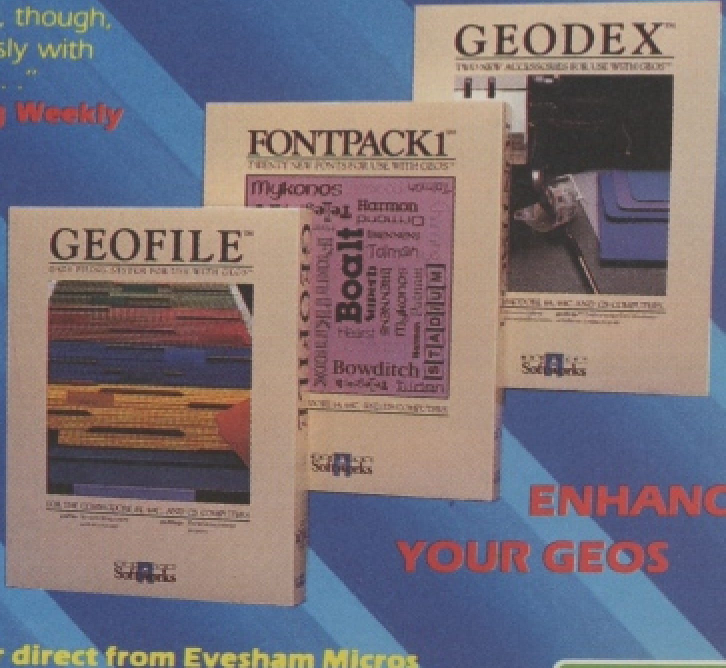
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POKES C64

ATHENA

Type in and RUN listing for unlimited energy.

```
100 DATA 32,44,247,32,108,
    245,169,32
110 DATA 141,202,2,269,181,
    141,203,2
120 DATA 169,1,141,204,2,96,
    141,255
130 DATA 255,169,195,141,126,
    1,169,1
140 DATA 141,127,1,96,169,
    173,141,105
150 DATA 59,76,0,128,0,0,0,
    0,0,0,0
160 DATA 0,0,0,0,0,0,0,0,0,
    0,0,0,0
170 DATA 0,0,0,0,0,0,0,0,0,
    0,2,15,2
180 FOR L=415 TO 458:
    READA:POKE L,A
190 NEXT: SYS 415
200 REM + R.TROUGHTON +
210 REM + DECEMBER
    1987 01 +
```

Robert Troughton, Cowling Keighley.

MICRO BALL

For unlimited lives, you should type in and RUN this listing.

```
100 POKE 53280,0:POKE
    53281,0:
PRINT CHR$(147)
110 FOR L=52992 TO 53051:
    READA: POKE L,A: NEXT
120 SYS 52992
130 DATA 169,1,168,170,32,
    186,255,169,0,32,189,255
140 DATA 32,213,255,169,26,
    141,212,2,169,207,141,213
150 DATA 2,96,169,39,141,4,
    198,169,207,141,5,198,76
160 DATA 0,198,169,52,141,23,
    198,169,207,141,24,198
170 DATA 76,0,29,169,173,141,
    179,101,76,0,86,169,15
180 DATA 141,32,208,76,32,3,
    169,17,32,132,255,169,0
190 DATA 173,32,208,189,32,
    212,76,238,206,173,0,128
200 DATA 141,32,192,141,34,
    192,173,1,128,141,33,192
210 DATA 141,35,192,96,169,2,
    141,32,208,169,173,141
220 DATA 34,196,76,37,192
230 REM + MICRO BALL
    CHEAT +
240 REM + R. TROUGHTON
    '87 +
250 REM + UNLIMITED LIVES +
```

Robert Troughton, Cowling, Keighley.

ICE PALACE

LOAD the game, and reset the computer before entering:
POKE 12755,173: POKE 13416,173
SYS 3200
The game will now start with Unlimited Energy.
Robert Troughton, Cowling, Keighley.

OUT WORLD

Here's a cheat for this budget blaster. Type in and RUN this listing:

```
100 FORL=49152 TO 49200:
    READA: POKE L,A: NEXT:
    SYS 49152
110 DATA 32,86,245,76,226,252,
    1,14,4,25,32,7,18,9,6,15
120 DATA 32,9,19,32,1,32,12,9,
    20,20,12,5,32,16,18,1,20
```

Robert Troughton, Cowling, Keighley.

RED L.E.D.

This will give you unlimited energy, and unlimited time. Type in and RUN the listing. LOAD part one (type LOAD, and press return — don't press shift/runstop, or it won't work). Now enter:
POKE 1010,76: POKE 1011,77
POKE 1012,1: RUN
The game will load and start. OK?

```
100 FOR L=333 5o 378
110 READ A: POKE L,A
120 NEXT: POKE 53280,0
130 POKE 53281,0:END
140 DATA 169,88,141,217
150 DATA 2,169,1,141,218
160 DATA 2,96,169,94,141
170 DATA 217,2,96,169,100
180 DATA 141,217,2,96,169
190 DATA 106,141,217,2,96
200 DATA 169,165,141,144
210 DATA 166,141,169,166
220 DATA 141,31,166,141
230 DATA 213,187,141,35
240 DATA 85,76,226,252,0
250 DATA 3,15,13,13,15,4
260 DATA 15,18,5,52,21,19
270 DATA 5,18,32,9,19,32
280 DATA 3,18,1,16,0,0,0
```

Robert Troughton, Cowling, Keighley.

CRAZY COMETS

This game has just been rereleased by Ricochet. Oddly enough, the cheat for the new version doesn't work on the old one. Here they are then:
Ricochet — POKE 40522,189
SYS 24882
Original Martech — POKE 40362, 252 SYS 24882
Robert Troughton, Cowling, Keighley.

LIVING DAYLIGHTS

LOAD the game, and reset the computer. Now enter this for Unlimited Lives:
POKE 4390,173:SYS 4352
Robert Troughton, Cowling, Keighley.

ARCADE CLASSICS

Here is a short program that will give the player infinate lives for *Space Invaders* and *Asteroids* on the game Arcade classics.

```
0 REM Hacked By Andy Grifo
20 A=53242 TO 53263:READ
   B:POKE A,B:NEXT
30 SYS 53242
40 DATA 32,44,247,32,108,
   245,32,185,2
50 DATA 169,173,141,70,16,
   169,165,141
60 DATA 245,76108,61,3
```

Andy Grifo

BARBARIAN

This cheat gives unlimited energy — but only on the 1 player game. It won't work if you load in the 2 player version, selecting 1 player mode, either. Just type in and run the listing.

```
100 DATA 32,86,245,169,238,
    141
110 DATA 123,3,169,207,141,
    124
120 DATA 3,96,169,76,141,
    243,4
130 DATA 169,0,141,244,4,169,
    208
140 DATA 141,245,4,76,224,3,
    169
150 DATA 0,141,193,135,108,
    0,128
160 FOR L=-53216 TO 53255
170 READ A: POKE L,A: NEXT
180 POKE 53280,0:
    POKE 53281,0
190 PRINT CHR$(147)
200 POKE 646,1: POKE 157,128
210 SYS -53216
220 END
230 REM +BARBARIAN CHEAT+
240 REM +R. TROUGHTON 87+
250 REM +UNLIMITED
    ENERGY+
```

Robert Troughton, Cowling, Keighley.

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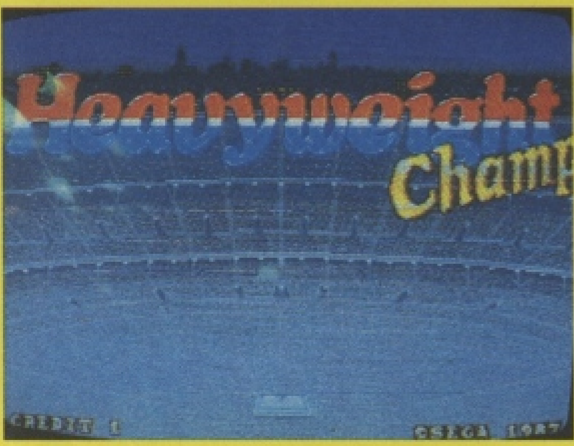
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This is where it all happens, kid.



Alex Allegro comes out fighting.

HEAVYWEIGHT CHAMP

(3 × 10p)

So you like beat 'em ups, eh? Lemme tell you something, kid, you ain't even *seen* a beat 'em up until you've clapped your peepers on Sega's extraordinary new dedicated coin-op, *Heavyweight Champ*.

You probably think these are the rantings of a tired young hack who's had one free lunch too many and has suddenly decided to hand in his marbles. Well, 'Arry, you could be right, but this 'ere *'eavyweight Champ* really is the business.

The story really begins with the triumphal return of Mike "Freebie Of The Year" Pattenden from the JAMMA show. Or, to be more precise, with his shoulder. For as we clamoured about the lucky dog welcoming him home and shaking him vigorously by the hand, we noticed this King Of The Blag wince in pain. "Oh, Michael", we cried solicitously, "whatever can the matter be?"

"It was that *Heavyweight Champ* done it", he muttered, "but it was worth it".

Turned out that he'd done himself a frightful injury playing this superb new boxing game. But it wasn't until we succeeded in tracking this brand new arcade monster down and tried it out for ourselves that we really understood Hotshot's mysterious words.

Heavyweight Champ is housed in a massive upright cabinet. The first thing you'll notice is that instead of your average joystick 'n' button controls, it boasts a pair of rod-mounted hand grips protruding from the top half of the console at about rib-height. The console itself is basically divided into two sections, the stationary lower part and an upper half which you can rotate through about 45°. So you're hardly likely to miss this machine in your local arcade.

Pump in your dosh, press the start button and take a businesslike grip of the handles.

To the strains of a slightly predictable but appropriate Survivor-style soundtrack you get a birds-eye view of a huge open-air stadium full of fans. This is where you're going to be trying to box your way to fame and fortune against the toughest fighters in the world. "You", by the way, are a black boxer by the name of Michael "K.O." Bison. Sound a bit familiar? Well, you'll be further interested to know that among those who you'll be taking on in your quest for the crown are a nimble bearded fighter by the name of Tom "Cyclone" Kearns, and your ultimate challenge — if you get far enough in the game — will be against one MacBeth "Vulture" Hugler!

But enough speculation about the real-life people on whom you and your onscreen rivals are based, we're down in the ring and the ref's introducing the fight. Seconds away, round one, ding ding!

Your first opponent is a plucky South American by the name of Alex Allegro, ranked tenth in the world and no mean wielder of the fist. You see yourself in the ring from behind, with young Alex facing you. Your hand-grips can be held up to guard your head — or, of course, to punch.

There are a number of different punches you can attempt, with varying degrees of difficulty and risk involved. Simplest are the straight jabs — just shove in the appropriate grip to send your left or right glove flying at your rival. You can jab to the head or to the body by leaning the grips up or down at the same time as pushing in. You can also hook low or high by swinging the whole console around as you punch. And, best of all, you can attempt an uppercut by dropping your guard and whipping your begloved fist up from low to high.

Of course, the other guy isn't going to just stand there and soak it all up — he'll be bobbing and weaving, dropping his guard to tempt you in and attempting to knock the stuffing out of you too. You know he's just about to land you one when you see his gloves flashing. I'm not sure whether he's got similar warning of your intentions, but it sure can be tough to get in a decent punch.

Oh, yes, there's just one more thing — *Heavyweight Champ* is played at about the same speed as the real thing, and takes almost as much out of you. The word we're looking for hear, 'Arry, is PHYSICAL.

Your first opponent, Alex, isn't too bad. You have to keep your guard up of course and wait for your moment. He starts out looking aggressive, but a few well-timed flurries to the body and he starts to look a bit dazed. His guard comes down, now just hit him three or four times about the head, hff, hff, and you see his chin come up, just one more. . . Whuuuumppp. . . he's going down, he's down! "1-2-3-4-5. . ." the referee intones, but don't relax, he's coming back for more. You're getting pretty tired now, and you make a couple of slips. Oh dear, you've made one too many in your eagerness to finish him off quickly, you didn't notice those gloves flashing until it was too late and now you're falling. . . DINGALINGALING! Saved by the bell, you lucky swine. You won't be so careless next time.



Seconds away . . . round two.

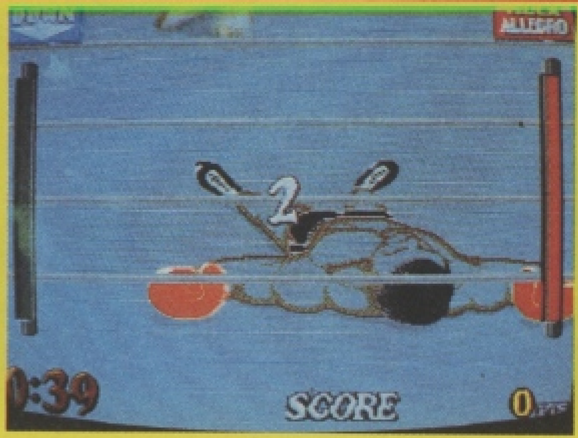
In general you seem to need to floor each opponent at least twice in order to get a K.O. and win the match, unless, of course, you manage to get in a real doozy of an uppercut.

Eventually, I put Alex down for the last time. The result is announced, the crowd cheers, I feel on top of the world. Now,

ADES

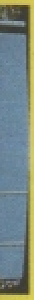


▲ **Ooooh, that looked like it hurt.**



◀ **Down for the count.**

GRAPHICS:	8
SOUND:	7
TOUGHNESS:	9
ENDURANCE:	9
VALUE:	8
OVERALL:	9





▲ **Keep that guard up, Mike.**

thought I, I'll go into a nice restful sequence, give a few dressing room interviews, perhaps do an aftershave commercial or two, maybe even try my hand at hosting my own chatshow. But it was not to be.

After about ten seconds I found myself taking on my next opponent, the number three in the world, Tom "Cyclone" Kearns, a former light heavyweight champ and, I was duly informed, "a rough and ready brawler". "Cyclone" proved to be a much tougher opponent, and it was more through luck than judgement that I landed a knockout punch after undergoing a couple of counts myself.

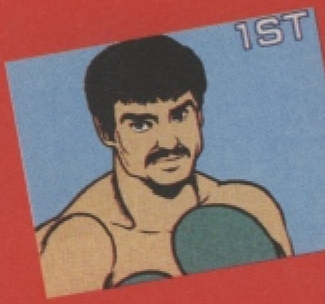
By the time I faced the third fighter, an enormous white boxer, George "Iceberg," Cooler, I was feeling like I'd just run a marathon on my hands. When he grounded me for the ten seconds into the first round I found myself genuinely hoping that I'd stay down. This is, I guess, what's known in pugilistic circles as The Call Of The Canvas. I did just about stagger back onto my pins, but it was all over for this young lad. Punch the ref? I couldn't have punched the "continue" button.

At the risk of stating the obvious, *Heavyweight Champ* really is a new kind of beat 'em up.

You really do go through the motions, and utilise the tactics of the sport of boxing. The only refinement that I could possibly imagine being added would be if the actual weight of punch were recorded, perhaps through the use of some kind of "pressure pads" (such as those used in Capcom's *Street Fighter*). Then again, the action is so fast and furious already that you find yourself hitting as hard as you can anyway. If Sega had tried to do very much more physically, there'd be a sizeable number of coronaries taking place in arcades around the world. As it is, my shoulders still ache.

Heavyweight Champ is full of the kind of slick graphic and sound touches we've come to expect this year from the serious coin-op developers. Sweat flies from your battered opponent's head as he takes a heavy punch, for instance, and there's a real bell housed in the cabinet somewhere which rings in the rounds. But what makes it really special is its incredibly realistic playing controls. Assuming the machine can take the punishment in the arcades a little better than this exhausted reviewer, it's gonna be huge.

Nick Kelly.











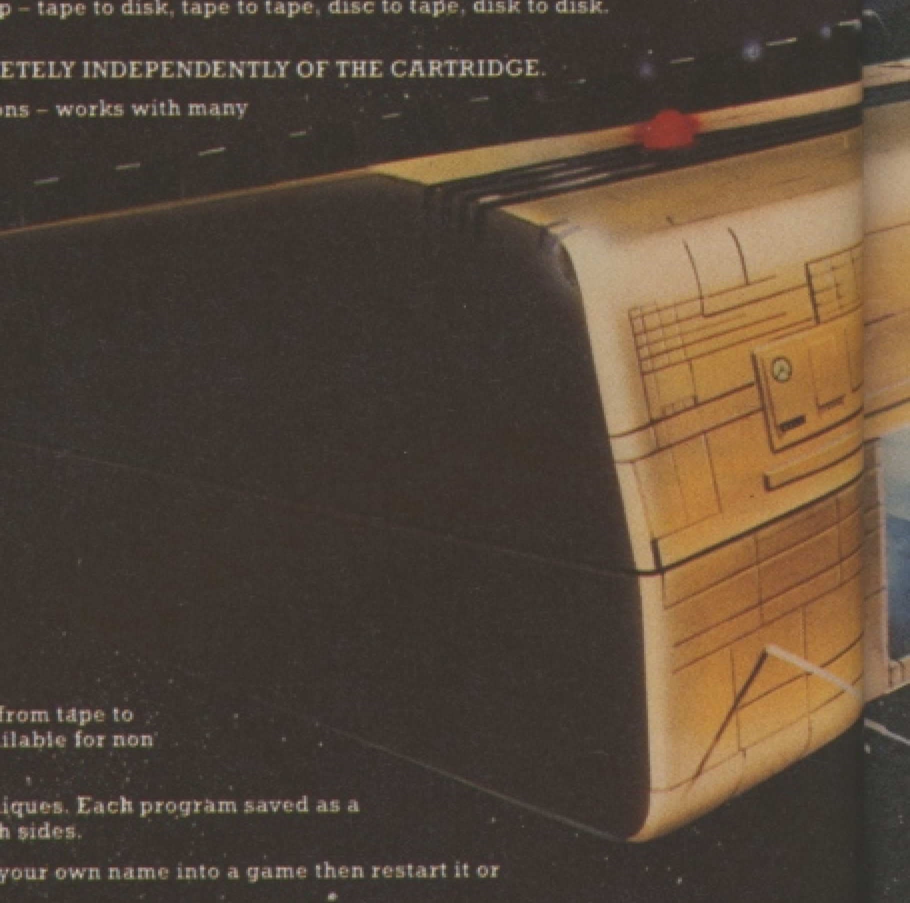
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- **SUPER COMPACTOR.** Ultra efficient program compaction techniques. Each program saved as a single file. 3 programs per disk side – 6 programs per disk, if you use both sides.
- **TEXT MODIFY.** Change title screens, high score screens etc. Put your own name into a game then restart it or make a backup to tape or disk. Very simple to use.
- **MONITOR.** Full feature 'Floating' type MACHINE CODE MONITOR. All standard features plus many more:- assemble, disassemble, hex dump, interpret, transfer, compare, fill, hunt, number conversion, bank switching, relocate, load/save etc. Uses no memory. Full printer support.
- **DISK MONITOR.** A special monitor for use on the RAM inside your disk drive. All the usual commands – a useful hacking tool.
- **WHOLE DISK COPY.** Copy a full unprotected disk in under two minutes with only one drive.
- **FAST FILE COPY.** Works with standard and Warp 25 files of up to 249 blocks. Converts formats to and from Warp 25.
- **FAST FORMAT.** Under 20 seconds.
- **TOOLKIT COMMANDS.** A whole range of useful new commands including: AUTO LINE NUMBERING, DELETE, MERGE, APPEND, OLD, LINESAVE, etc., PRINTERLISTER – list any program (including directory) directly from disk to printer or screen without corrupting memory.
- **REDEFINED FUNCTION KEYS.** Single stroke commands for operation of many common commands including: LOAD, SAVE, DIR. Load from directory – no need to type in filename.
- **TAPE TURBO.** Designed to make turbo load/save for your own programs. No screen blanking during loading.



REMEMBER all features are built in and available at the touch of a key. All features work with both **TAPE** and **DISK.** (Except multipart transfer & disk file utility).

ENHANCEMENT DISK

Contains routines for transferring many of the non-standard multi-load games from tape to disk. Over 40 titles. Latest additions are **LAST NINJA, ROAD RUNNER** (infinitive lives option), **BLOOD 'N' GUTS** (play any event), **DECEPTOR, LEADERBOARD EXEC** and **WORLD CLASS, KILLED UNTIL DEAD, MASK, INDIANA JONES, IMPLOSION, TAIPAN,** plus all the classics including **SUMMER GAMES, WORLD GAMES, DRAGONS LAIR** 1 and 2, **GAUNTLET, SUPERCYCLE** etc. Works in conjunction with **ACTION REPLAY.**

Disk includes **GRAPHIC SLIDESHOW** for displaying pictures saved with **ACTION REPLAY.** Plus Warp 25, Superboot – non Action Replay owners can speed up their 'expert' or 'freeze machine' programs to see what they have been missing.

R TAKES A QUANTUM LEAP
Y MK IV HAS ARRIVED!

FOR CBM64/128

LL BACKUP MORE PROGRAMS THAN ANY RIVAL UTILITY.

BUT THATS NOT ALL ... NOW AVAILABLE FOR THE SERIOUS PROGRAM HACKER

ACTION REPLAY IV 'PROFESSIONAL'™

● All the features of the normal Action Replay IV but with an amazing on board LSI LOGIC PROCESSING CHIP. Plus 32K operating system ROM and 8K RAM CHIP. The first RAM/ROM based cartridge of its type!



ALL THE MK IV FEATURES PLUS ...

● **FULLY INTEGRATED OPERATION.** The MK IV 'Professional' has all the features of the MK IV plus an onboard custom LSI LOGIC PROCESSING CHIP that integrates the whole range of utilities and makes them available at the press of a button at any time.

● **EXTENDED MONITOR.** The 'Professional' has an extra powerful machine code monitor. Because it has both ROM and RAM at its disposal the Professional can freeze any program and then examine the WHOLE OF COMPUTER MEMORY in its frozen state including screen RAM, ZERO PAGE and STACK.

Full feature disassembly, compare, fill, transfer, hunt, relocate, jump etc. etc. In fact all the features of the best fully blown monitor available. Return to the frozen program at the press of a key at the point you left it! An absolute must for the program hacker – or even the programmer who needs to de-bug his program.

● **INTELLIGENT HARDWARE.** The Professional hardware is unmatched anywhere in the world today. The special logic processing chip can cope with protection methods as they appear by reacting to its environment.

MK IV PROFESSIONAL ONLY £34·99 POST FREE

WARP 25 Reloads an average BACK-UP in 6 Seconds!!

UPGRADE INFORMATION

MK III TO MK IV. Just send £9.99 and we will send you the new MK IV Chip to plug into your cartridge. Fitting is very easy.

MK III TO MK IV 'PROFESSIONAL'. Send your old cartridge plus £19.99 and we will send you a new Professional MK IV.

MK 2 Action Replay owners can get £10 as part exchange against either the MK IV or Professional. Send old cartridge plus balance.

PERFORMANCE PROMISE

Action Replay will backup any program that any other cartridge can backup – and more! It also has an unmatched range of onboard features. Before you buy check our competitors ads to see what they offer and see how many of the Action Replay MK IV features are either not there or have to be loaded from Supergate disks etc. When you buy Action Replay if you don't find our claims to be true then return it within 14 days for a full refund.

ALL ORDERS NORMALLY DESPATCHED WITHIN 48 HRS

HOW TO ORDER ...

BY PHONE	BY POST	EUROPEAN ORDERS
0782 273815 24 hr Credit Card Line	Send cheques/PO's made payable to 'Datel Electronics'	ADD £1.00 P+P **OTHER COUNTRIES** ADD £3.00 P+P Fax Orders 0782 264510

DATEL ELECTRONICS

UNITS 8/9, DEWSBURY ROAD, FENTON INDUSTRIAL ESTATE, FENTON, STOKE-ON-TRENT.

SALES ONLY	TECHNICAL ONLY
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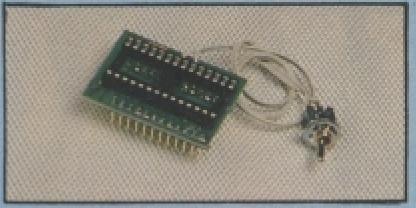
DATEL ELECTRONICS

256K SUPEROM EXPANDER

- Now you can select from any of 8 32K EPROMs instantly.
- 8 sockets to accept upto a 32K EPROM in each.
- On board operating system – no programs to load.
- Program your own EPROMs using our EPROM programmer.
- No need to have loads of cartridges – just make a selection from the Superom menu.
- Directory of utilities on power up.
- Fully menu driven on power up.
- Select any slot under software controls.
- Unique EPROM generator feature will take your own programs – basic or m/c and turn them into autostart EPROMs. (EPROM burner required).
- Accepts 2764/27128/27256 EPROMs.
- On board unstoppable reset.

ONLY £29.99



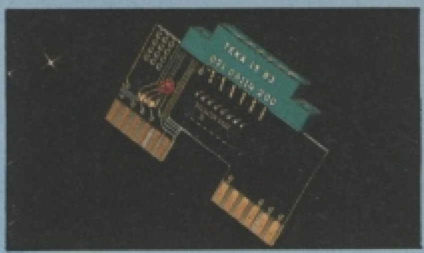


4 WAY KERNAL BOARD

- This board fits in place of the kernal in your 64 and accepts a 16K or 32K replacement kernal giving 2 or 4 different operating systems.
- Just flick the switch supplied to select between systems.
- This is a carrier only – ready to accept your own chip.
- Now you can have all your different systems available at one time.

ONLY £8.99

5 WAY BOARD **ONLY £12.99**



CLONEMASTER™

- Makes tape to tape back-ups.
- Works with even Turbo Loaders etc.
- Requires access to two CBM type data recorders.
- Makes perfect copies.
- Very simple to use.
- LED level indicator.

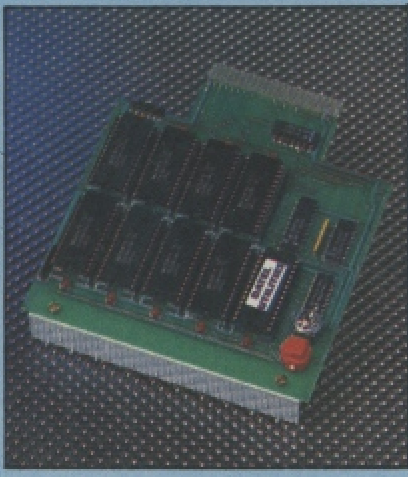
ONLY £9.99 POST FREE



RESET CARTRIDGE

- Unstoppable reset button.
- Resets even so called "unstoppable" programs.
- Add pokes from magazines etc.
- Fits in cartridge port.
- Simply plug in.

ONLY £5.99



DUPLIKATOR™

- Copies whole disk in one pass – only one drive required!
- Makes back-up copies in eight seconds!!
- Duplikator is the fastest, most efficient and easiest to use disk copying system ever conceived.
- Comes complete with 256K on-board ram and it's own operating system – no software to load.
- Makes multiple copies from one original.
- Full disk verification during back-up process.
- Copies standard software as well as errors 21-29 and upto 40 tracks.
- Full disk error check in eight seconds.
- Full disk verify against ram in fifteen seconds.
- A must for clubs, user groups etc. How else can you copy over 250 disks and hour for less than £100.
- Comes complete with on/off switch and reset button.
- Fitted in minutes – no soldering usually required.

ONLY £89.99



DEEP SCAN BURST NIBBLER™

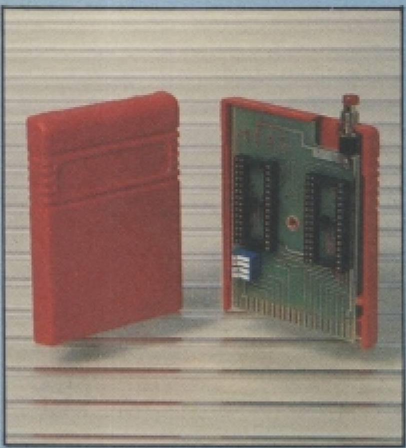
- The most powerful disk nibbler available anywhere, at any price!
- Burst Nibbler is actually a two part system – a software package **and** a parallel cable to connect the 1541/1570/1571 to 64/128 (state type).
- What gives Burst Nibbler its power? Conventional nibblers have to decode the data from the disk before it can transfer it using the serial bus – when non standard data is encountered they are beat. Burst Nibbler transfers data as raw GCR code via the parallel cable without the need to decode it so you get a perfect copy of the original.

- Will nibble upto 41 tracks.
- Copy a whole disk in under 2 minutes.
- Full instructions.
- Regular updates – we always ship the latest.
- Fitted in minutes – no soldering usually required.
- Full or ½ tracks.
- No need to buy parallel cable if you have Disk Demon/Dolphin etc.
- Cable has throughbus extension for other add ons.

- Whether to choose FastHack'em or Burst Nibbler? Fast Hack'Em is unbeatable value as an "all-rounder" – with nibblers, 1 or 2 drive copy, format, file copy, 1571 copy etc. etc., so if you have a more general requirement perhaps FastHack'Em is for you. Burst Nibbler is a pure nibbler second to none, for the reasons stated. So if it's just making backups you are interested in, there is no other prodcut to beat it.

ONLY £24.99 COMPLETE

SOFTWARE ONLY £12.99 CABLE ONLY £14.99



16K EPROM BOARD

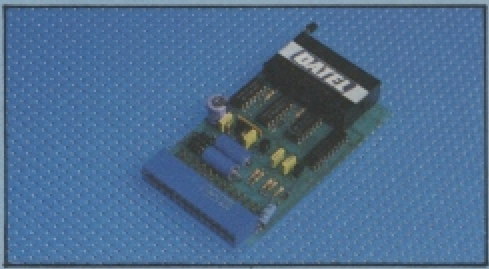
- Accepts 2 x 8K EPROMs.
- Switchable to configure as 2 x 8K or 16K or off.
- On board unstoppable reset.
- Full instructions.

ONLY £8.99

DISK NOTCHER

- Quickly and easily double your disk capacity.
- Use both sides of your disks.
- Simple to use.
- Takes seconds.

ONLY £4.99

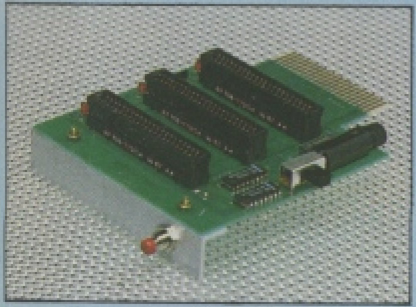


EPROMMER 64™

- A top quality, easy-to-use EPROM programmer for the 64/128.
- Fully menu driven software/hardware package makes programming/reading/verifying/copying EPROMs simplicity itself.
- Will program 2716, 2732, 2764, 27128 and 27256 chips. 12.5, 21 or 25 volts.
- Fits into user port for maximum compatibility with cartridges/Superom Board etc.
- Full feature system – all functions covered including device check/verify.
- We believe Eprommer 64 is the most comprehensive, most friendly and best value for money programmer available for the 64/128.
- Ideal companion for Superom Board, Cartridge Development System, our kernal expanders or indeed any EPROM base project.
- Comes complete with instructions – plus the cartridge handbook.

ONLY £39.99 COMPLETE

DATEL ELECTRONICS



3 SLOT MOTHERBOARD

Save wear and tear on your Expansion Port

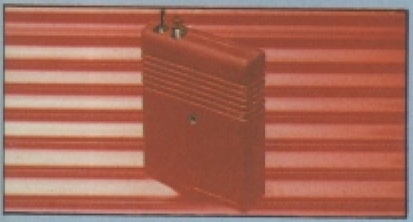
❑ Accepts 3 cartridges. ❑ Onboard safety fuse.
❑ Switch in/out any slot. ❑ High grade PCB.
❑ Fully buffered. ❑ Reset button.

ONLY £16.99

DATA RECORDER

❑ Quality Commodore compatible data recorder.
❑ Pause control. ❑ Suitable for 64/128.
❑ Counter. ❑ Send now for quick delivery.

ONLY £24.99



SMART CART ™

Now you can have an 8K or 32K cartridge that you program like RAM then acts like ROM!

❑ 8K or 32K pseudo ROM.

❑ Battery backed to last up to 5 years (lithium battery).

❑ Simply load the program you require – then flick the switch. The cartridge can then be removed just like a ROM cartridge.

❑ Make your own cartridges including autostart types – without an EPROM burner.

❑ Can be switched on or off board via software.

❑ I/O 2 slot open for special programming techniques.

❑ 32K version has 4 x 8K pages.

❑ Some knowledge of M/C is helpful – but full instruction are provided.

8K VERSION £14.99
32K VERSION £29.99

SMARTCART UTILITIES

A series of utility programs for use with Smartcart. Simply load in the program and you have a powerful cartridge. When you have a different requirement – load in another program and you have a new cartridge. The process takes seconds, and can be repeated any number of times.

We intend to release a range of programs. The first available are:

DISKMATE II

❑ all the features of Diskmate II (see ad). Loaded in seconds – with full instructions. **ONLY £9.99**



PRINTER IV

Now you can turn your MPS 801 into 4 printers in one!!

❑ Alternative character set ROM – fitted in seconds.

❑ All four sets have true descenders.

❑ 100% compatible with all software.

❑ Descender. ❑ Eclipse.

❑ Scribe. ❑ Future.

❑ Choose any set at the flick of a switch.

"For anyone who uses their printer often this chip is a must. It's quick and easy to use and the end results are impressive" – Your Commodore, Jan 87.

ONLY £19.99



TURBO ROM II

Turbo Rom II is a replacement for the actual kernal inside your 64. It provides superfast load/save routines.

❑ Loads most programs at 5-6 times normal speed.

❑ Saves at 5-6 times normal.

❑ Improved DOS support including 10 sec format.

❑ Programmed function keys:- load, directory, old, etc.

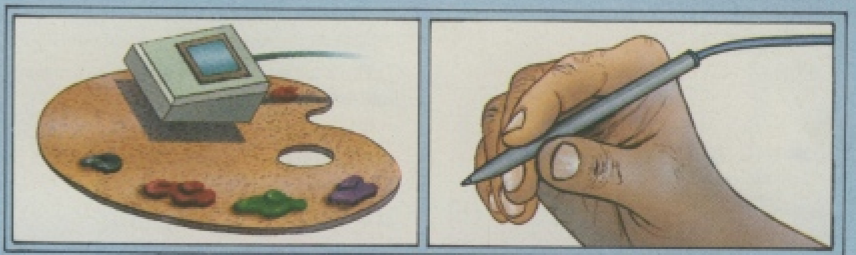
❑ Return to normal kernal at flick of a switch.

❑ FCOPY – 250 block file copier.

❑ FLOAD – special I/O loader.

❑ Plus lots more.

❑ Fitted in minutes – no soldering usually required. (On some 64's the old ROM may have to be desoldered). **ONLY £14.99**



BLAZING PADDLES

A complete lightpen/graphics illustrator package.

❑ A fully icon/menu driven graphics package of a calibre which should cost much more.

❑ Complete with a fibre optical lightpen system for pin point accuracy.

❑ Multi feature software including:
● Range of brushes ● Airbrush ● Rectangle ● Circle ● Rubberbanding ● Lines ● Freehand ● Zoom mode ● Printer dump ● Load/save ● Advanced colour mixing – over 200 hues!!
● Cut and paste allows shapes/windows/pictures to be saved to/from tape/disk.

❑ Blazing Paddles will also work with many other input devices including: Joysticks, Mice, Graphics Tablets, Trackball etc.

❑ Pictures can be saved from Action Replay and edited with Blazing Paddles.

Complete Blazing Paddles & Lightpen **ONLY £24.99**

Blazing Paddles available separately for **£12.99**

TOOLKIT IV

The ultimate disk toolkit for the 1540/1541

❑ A disk toolkit is an absolute must for the serious disk hacker. Toolkit IV has more features than most for less.

❑ DISK DOCTOR V2 – Read and write any track and sector including extra and renumbered tracks. Repair damaged sectors. Look underneath read errors.

❑ HEADER/GAP EDITOR – Decodes and displays ALL header information including off bytes and header gap. Rewrite the entire header and header gap. Renumber sectors. Also edit any sector tail gap.

❑ DISK LOOK – Sort directory. Recover lost files. Display file start/end addresses. Disassemble any file program directly from the disk to SCREEN or PRINTER including undocumented opcodes. Edit Bam. Much, much more.

❑ FILE COMPACTOR – Can compact machine programs by up to 50%. Saves disk space. Compacted programs run as normal.

❑ FAST DISK COPY – Copy an entire disk in 2 minutes or less using single 1541.

❑ FAST FILE COPY – Selective file copy. Works at up to 6 times normal speed.

❑ FORMATTER – 10 second format an entire disk or format any individual track or half track 0 to 41. Redefine any of 30 parameters to create or recreate unique disk formats.

❑ ERROR EDIT – Quickly find and recreate all read errors including extra and renumbered tracks or sectors and half tracks from 0 to 41. Even recreates data under errors and allows you to redefine any necessary parameters.

ONLY £9.99

RAM DISK

❑ Turn your Smart Cart into a 32K RAM/disk.

❑ 32K of instant storage area for files/programs.

❑ Load/save instantly.

❑ Disk type commands: load, save, directory, scratch.

❑ Program data retained when computer is switched off!

❑ Full command set with instructions. **ONLY £9.99**

ROBOTEK 64

Model & Robot Control made easy

❑ Robotek 64 is a comprehensive hardware/software package which enables you to connect your 64/128 to the outside world.

❑ 4 output channels – each with onboard relay

❑ 4 input channels – each fully buffered TTL level sensing.

❑ Analogue input with full 8 bit conversion.

❑ Voice input for voice control.

❑ Software features:- test mode/analogue measurement/voice activate/digital readout etc.

❑ Excellent value! **ONLY £39.99**

including hardware/software/mic etc. (State tape or disk)



DIGITAL SOUND SAMPLER

❑ The new sampler allows you to record any sound digitally into memory and then replay it with astounding effects.

❑ Playback forwards/backwards with echo/reverb/ring modulation etc.

❑ Now with full sound editing module to produce outstanding effects.

❑ Full 8 bit D to A and ADC conversion.

❑ MIDI compatible with suitable interface. (I.e. Datel unit for £29.99, see ad).

❑ Live effects menu includes real time display of waveforms.

❑ Line in/mic in/line out/feedback controls.

❑ Powerful sequencer with editing features.

❑ Load/save sample.

❑ Up to 8 samples in memory at one time.

❑ Tape or disk (please state).

❑ Complete software/hardware package **£49.99**

❑ Com-Drum software is available separately at **£9.99** to turn your Sampler II into a Com-Drum system as well as a sampling system.



COM-DRUM

Digital Drum System

❑ Now you can turn your computer into a digital drum system. ❑ Hardware/software package.

❑ 8 digital drum sounds in memory at one time.

❑ Complete with 3 drum kits.

❑ Real drum sounds – not synthesised.

❑ Create superb drum rhythms with real and step time. ❑ Full editing. ❑ Menu driven.

❑ Output to hi-fi or through tv speaker.

❑ Load/save facilities.

ONLY £29.99 (state tape or disk)

COM-DRUM EDITOR

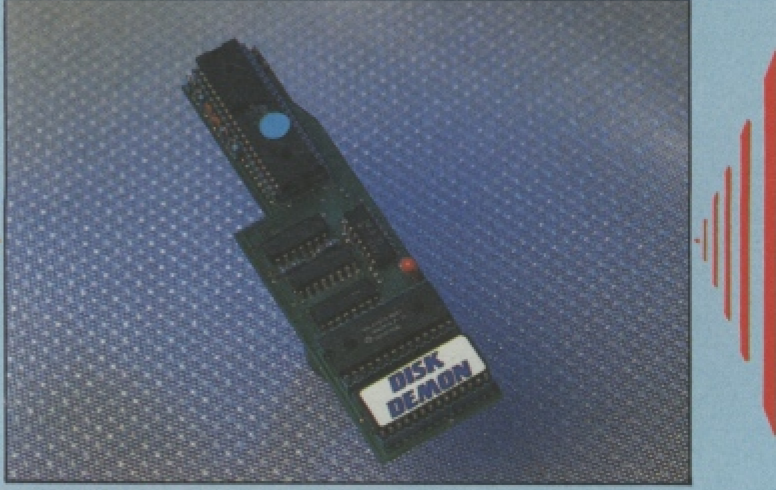
❑ 24 drum sounds supplied on disk to enable you to construct your own drum kit.

❑ Re-arrange sounds supplied with a Com-Drum to make new kits.

❑ With sound sampler hardware you can record your own kits. ❑ Load/save facilities.

ONLY £4.99 disk only

DATEL ELECTRONICS



PROFESSIONAL DOS™ MIKROTRONIC

£64.99 POST FREE with Disc Demon operating system

"The world's fastest parallel operating system"

- ❑ Loads a typical 202 block program file in under 3 seconds!
- ❑ 60x faster load (PRG files).
- ❑ 25x faster load (SEQ files).
- ❑ 20x faster save (PRG files).
- ❑ 20x faster save (SEQ files).

PLUS AN ADVANCED COMMAND STRUCTURE INCLUDING:

- ❑ Fast format – up to 40 tracks (749 blocks).
- ❑ 16 function keys: list, run, load, directory, format, save, old, verify, etc.
- ❑ Fload will fastload files up to 250 blocks (other similar systems will only cope with 202 blocks).
- ❑ Number conversion. ❑ Reset.
- ❑ Unique built in file copier will copy files up to 250 blocks like lightning – multiple copy options – perfect for copying Action Replay files.
- ❑ Highly compatible with commercial software – can be switched out for non compatible programs.
- ❑ Perfect for use with Action Replay 3 – a typical AR3 backup will reload in about 3 seconds – yes 3 seconds!
- ❑ Speeds up other DOS functions including verify, scratch etc.
- ❑ Comes complete with superfast file and whole disk copier free!
- ❑ Screen on or off during loading.
- ❑ Enhanced command set – over 30 new commands.
- ❑ Easily fitted – Disk Demon plugs inside the 1541 and the new operating system chip plugs inside the C64/128. Fitting takes only minutes and usually requires no soldering.
- ❑ User port throughbus supplied free – you could pay £15.00 for this alone.
- ❑ Supplied complete – no more to buy.
- ❑ Works on C128/1541 in 64 or 128 mode.

C128 version £69.99



DISKMATE II

The Disk Utility Cartridge

- ❑ Disk fastload cartridge.
- ❑ Up to 5 times faster.
- ❑ Fast save. ❑ Fast format (10 secs).
- ❑ Improved DOS – single stroke commands – load/save/dir/old etc.
- ❑ Redefined function keys for fast operation of common commands.
- ❑ Powerful toolkit commands including: old/delete/merge/copy/append/autonum/linesave etc.
- ❑ Plus a full machine code monitor – too many features to list but it has them all!
- ❑ Special switching techniques make Diskmate invisible to the system. Therefore it is a more compatible fastloader than other types.
- ❑ Diskmate II is

ONLY £14.99

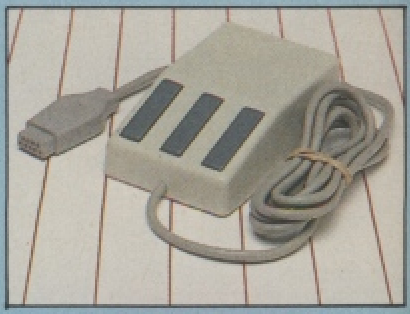


MIDI 64

A Full Midi Interface for the 64/128 at a realistic price

- ❑ MIDI in. ❑ MIDI thru. ❑ 2 x MIDI out.
- ❑ Compatible with most leading software packages including: Seil, JMS, Advanced Music System, Joreth, Steinburg etc.

ONLY £29.99



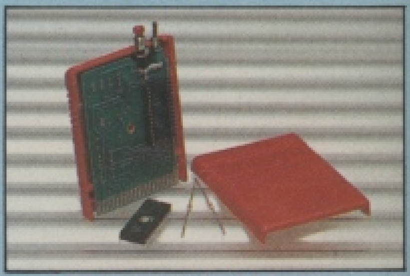
MOUSE

- ❑ CBM 64/128 mouse.
- ❑ Wide compatibility with software including: Blazing Paddles.
- ❑ Works by mimicking joystick so will work in any joystick application including graphic packages only designed for joystick.
- ❑ Functions on either joystick port.
- ❑ Optical system operation.

ONLY £24.99

CHIPS

- ❑ 27128 **£3.00 EACH**
- ❑ 27256 **£4.50 EACH**



CARTRIDGE DEVELOPMENT SYSTEM

- ❑ All the necessary parts to produce an 8K/16K auto-start cartridge.
- ❑ Top quality PCB. ❑ Injection moulded case.
- ❑ Reset switch. ❑ 16K EPROM.
- ❑ "Cartridge Handbook" gives full details and tips on building and configuring the cartridge for many uses.

ONLY £12.99
complete with handbook



BLUE CHIP DRIVE

● **Fully C64/128 compatible.**

- ❑ At last a top quality drive at a sensible price.
- ❑ Super slimline case
- ❑ External power supply for cool operation.
- ❑ Direct drive motor.
- ❑ Supplied complete with all cables – no more to buy.
- ❑ This drive is now probably the most compatible drive available for the Commodore. More so than even Commodores own '1541C. Much more so than other so called compatibles. In fact we have been unable to find a program including the latest that would not work. (At time of Press).
- ❑ **No need to look elsewhere – this is the best.**

ONLY £139.99 POST FREE
(If you require courier delivery add £5.00).

ULTRA CRUNCHER

● **The ultimate cartridge based program compactor.**

- ❑ Compacts by upto 30%!
- ❑ More programs for disk.
- ❑ 3 compacting programs on one cartridge.
- ❑ Fast loading/saving routines – works with Disc Demon.
- ❑ Can even further compact AR III files!
- ❑ 250 block file copy function.
- ❑ Full DOS support including fast format.

ONLY £12.99 on cartridge. Available as chip only for 256K Superom Board for only £7.99

FAST HACK'EM ™

● **Multi Module Disk Nibbler – all on one disk.**

- ❑ Single 1541 Nibbler – Copy a disk in 2 minutes.
- ❑ Auto Nibbler – Copy an entire protected disk in 3 minutes.
- ❑ Super fast File Copy – Under 9 seconds typically.
- ❑ Copes with Fat Tracks.
- ❑ Superfast Copy – Entire disk in 36 seconds with verify.
- ❑ Twin Drive Copier – Even faster!
- ❑ Plus unique "Parameters" mode. These files "Unlock" the more heavily protected programs with a parameter for a particular brand or even single program.
- ❑ **No other product is such a good "All Rounder" at this price its unbeatable.**

ONLY £9.99 POST FREE

ALL ORDERS NORMALLY DESPATCHED WITHIN 48 HRS

HOW TO ORDER . . . .

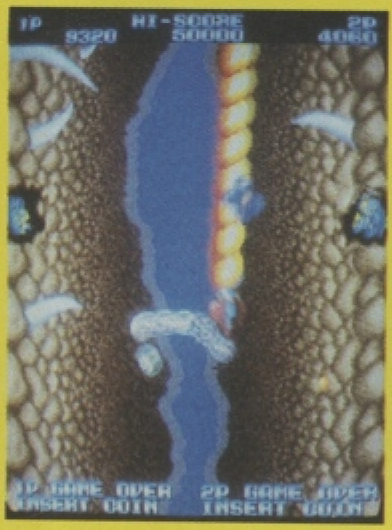
BY PHONE	BY POST	BY PRESTEL/FAX
0782 273815 24 hr Credit Card Line	Send cheques/POs made payable to 'Datel Electronics'	Prestel Pages # 25880000A Fax Orders 0782 264510

DATEL ELECTRONICS

UNITS 8/9, DEWSBURY ROAD, FENTON INDUSTRIAL ESTATE, FENTON, STOKE-ON-TRENT. TELEX:

SALES ONLY	TECHNICAL ONLY
0782 273815	0782 202258

ARCADES



The windscreenwipers of death!



The water rushing below!

GEMINI WINGS

Tecmo (3 × 10p)

What with that excitable Pattenden fellow ranting on about all the amazing new twenty-seven foot dedicated aircraft carrier consoles he encountered on his recent sushi 'em up freebee, I thought I'd stroll around to my local coin-op emporium to see whether there was anything going on closer to home. And, sure enough, there was. *Gemini Wings*, by Tecmo (the same crowd that brought us *Rygar*), is on first appearances just another one of yer bog ordinary vertically-scrolling shoot 'em ups, albeit a reasonably classy one. You're a small chubby 'plane flying through a sky overrun by large mutant insects, who attack you in irregular waves. The scenery below is fairly nifty, ranging from rugged mountainous terrain to the deep blue sea. The graphics are pretty. The soundtrack's suitably addictive. Yes, yes, you say, that's all very well, but where's the originality?

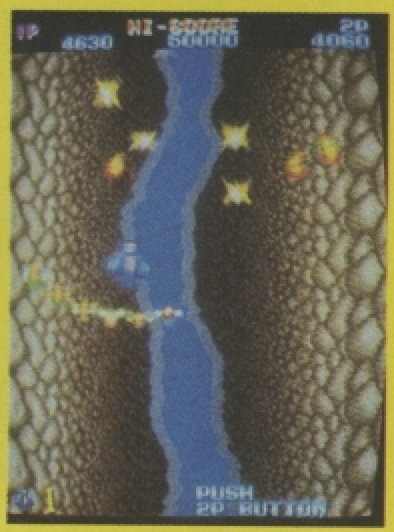
I was just coming to that. Y'see what transforms *Gemini Wings* from being just another good shoot 'em up into an excellent one are the spheres. You start the game trailing three little spheres from your tailplane, each with an icon in the centre. These icons in fact represent different special weapons to help you in your quest to rid the sky of creepy-crawlies.

There's a multi-directional rocket-launcher, a heavy-duty cannon, a protective circle of deadly spheres revolving around your ship, a tremendous wall of fire which races up the screen consuming everything in its path and, best of all, an enormous windscreen wiper of flame which attaches itself to the front of your aircraft allowing you to literally wipe out everything on the screen.

You use up one of your trailing spheres each time you press the special fire button (which weapon you get depends on which icon is in the top sphere in the chain), so your three start-off globes don't last you very long. But don't despair — you can pick up more globes *R-Type*-style by blowing away selected nasties who leave one in their wake. You also get the occasional chance to pick up a whole string of these useful objects if you can destroy the carriers which you occasionally encounter. These creatures don't actually seem to shoot at you but they weave around making themselves difficult targets and they have to be hit several times before they're destroyed. When they finally do go bang, though, all the effort is rewarded — all the globes that they were carrying are strewn about the screen just waiting for you to pick them up by flying over them. You have to be careful not to get greedy: there'll be plenty of insects attacking you as you concentrate on acquiring the scattered globes and one false move could see you sharing the carrier's fate.



The globes of special destruction!



The chasm of assorted nasties!

If you do lose a life, it's not quite as frustrating as in some coin-ops (*Nemisis, R-Type*) where you lose all those beautiful weapons you've worked so hard to build up. What happens here is that your supply of spheres is scattered about the screen for you to try to re-acquire.

If you're frugal with the special button and extremely handy with the ordinary shooter and joystick you'll arrive at the end of the level with an enormous chain of pearls trailing behind you. What's there to spend them on?

Well, you'll suddenly find yourself flying over a deep river beneath whose surface lurks a gigantic shadowy shape. It turns out to be a giant walrus-type monster which spits showers of lethal balls at you. Rather like the tanks and aircraft carriers in *Flying Shark* this creature seems completely immune to your weaponry, and the first few times round you're likely to meet a frustrating end at its hands. But if you can avoid his deadly phlegm for long enough, you've kept an ample supply of spheres and your trigger finger doesn't drop off, even this rock-hard foe proves himself to be flesh and blood and collapses back into the water mortally wounded, leaving you to to continue to the next level and another batch of mutant insects.

With a two-player option so your mates can help you out if the going gets tough, I wouldn't be a teeny bit surprised if Gemini Wings becomes a massive cult hit. Not as flashy as *Afterburner* or *Operation Wolf*, I grant you, but at least you shouldn't have to pawn the family heirlooms to play it.

Nick Kelly

GRAPHICS:	7
SOUND:	6
TOUGHNESS:	7
ENDURANCE:	9
VALUE:	8
OVERALL:	7

ARCADES

BLAZER

SNK (3 × 10p)



Chased by fire-breathing ironclads.



Blast through that gate to board the chopper.

Life for the metallic hero of *Blazer* is not easy. For a start, being a tank with a very realistic grasp of its own limitations, it can only move in four directions in its wanders – forward, reverse, left and right. Well, to be fair, whoever heard of a Sherman drifting diagonally across the battlefield? And then there's the fact that it's hopelessly outnumbered by scores of enemy tanks, field guns, warplanes and mobile flame throwers, most of whose drivers have clearly got far swifter reactions than poor old Blazer's hapless controller (you). 'Why couldn't I have been a cement mixer?' one can almost hear our treaded chum wailing.

Blazer is a shoot 'em up set in a wartorn country whose only inhabitants seem to be hostile machines. You view proceedings from above, the action scrolling diagonally from bottom left to top right.

At a calculated guess, you're deep in the heart of Eastern Europe – the graphically pretty scenery is largely made up of bombed-out towns, old castles and dense pine forests.

You have to guide your rather tortuous way around ruined buildings, clumps of trees and other obstacles while avoiding the fire of a large number of the opposition who've decided to make this rather unfriendly part of the world their stomping ground. These different lumps of artillery are really very difficult to defeat. They tend to lurk around corners waiting for you to come into range, and even though you know they're there the slowness of your turns combined with their uncanny ability to loose off at you at the precise second your nose appears in their gunsights means that you've got to have nerves of steel and a greased lightning joystick hand to do it to them before they do it to you.

The best tactic to adopt with the gun emplacements you come across is to bide your time and wait until they're scanning the opposite way before beetling out from cover and plugging them. With the armoured vehicles you should hold out until they get bored sitting waiting for you and about turn themselves to see if anything's happening behind them. When it comes to the mortars which lurk behind walls and lob shells at you and the aircraft that buzz over-head and drop bombs, I simply did my best to stay out of the way.

There are supplies of fuel to be picked up or destroyed en route, but these are usually located in dangerously exposed areas and getting at them means braving attack from several different sides.

There's plenty of making your way through long winding trenches and wooden bridges which zig-zag over wide rivers, leaving you an easy target with little room for manoeuvre.

Eventually, if you survive these perils, you'll find yourself within a walled town, bristling with enemy forces. Make it through to the far side of this troubled settlement and you come to a large wooden gate. Blow this down and drive through the smouldering remains and you'll find yourself beside a helicopter pad. A small figure (you again, I suppose) leaps from his iron horse, runs over to the chopper and climbs in.

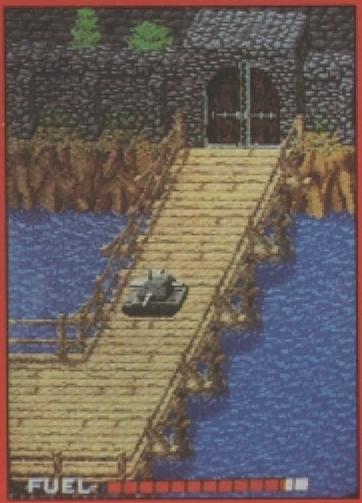
After all that knife-edge stuff on the ground, the aerial combat's really a bit of a doddle. Waves of planes come at you and there's a certain amount of activity on the ground below, but anyone who's survived the course so far isn't likely to be unduly troubled by this. There are a few storage-tanks-on-stilts to be zapped but basically you're going to find this bit quite relaxing.

But all good things come to an end, and in a remarkably short time you find yourself landing again and boarding another tank for more ground warfare.

You can pick up more substantial firepower at various points in *Blazer* and, believe me, you'll be glad you did. Life as a ground based nuclear missile launcher is much more fun than the deal you get as a common or garden ironclad pop gun.

Blazer is a toughie, no doubt about it: survival and success do not come easy in this game. If the action was a wee bit more varied, this challenge might be one I'd take up more often, but as it is, I fear my 10p's will be going elsewhere this yuletide. Nice try, SNK, but no free turkey.

Nick Kelly



Approaching the city walls.



A bridge too far?



Run the gun emplacement gauntlet.

GRAPHICS:	7
SOUND:	6
TOUGHNESS:	9
ENDURANCE:	5
VALUE:	6
OVERALL:	6

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ARCADES



Bouncing through Block Town.



Surrounded in Pacman Park.

PACMANIA

NAMCO (3 × 10p)

Oh, 'ow I remember those days! Just two pairs o' clogs there were between all 17 children in the family, so it were only the toughest who ever got out o' t'house (a wide ditch up Grimsby way) and down to t'local pleasure palace. Ah, I can just see them old machines now, sparkling like a new sixpence, *Space Invaders*, *Asteroids* and so forth. And that *Pacman*, now there were a game! You don't see many o' them round these parts now, but they were all t'rage back then . . .

Yes, say what you will about the oldies, but when it came to sheer playability they were tops. Shrewd coin-op companies have been copping on to this fact over the past year or two and we've been treated to an array of brilliantly updated clones of these old faves.

Now Namco have dusted off *Pacman*, added some brand new features, given the graphics an extensive facelift and turned the whole game 3-D.

Pacmania may not bear much visual resemblance to the flat maze and teensy-weensy sprites of the original, but the basic idea is still intact, and a good one it is too.

For those of you who were too young to remember, Pacman was a little ball whose only feature was a large chomping mouth. He had to work his way around a maze strewn with a pattern of equally spaced dots, gobbling them up. Chasing him were four monsters, a contact with whom would prove fatal — unless, that was, you turned them a certain colour by gobbling one of larger "dots" you found on your path, which resulted in the tables being turned: for a brief few seconds Pacman became the hunter rather than the hunted and could eat up the nasties, thereby gaining valuable bonus points and times as the monsters — temporarily reduced by the munch attack to a pair of disembodied eyes — were zapped back to their home base in the centre of the maze. This happy state of affairs didn't last for too long, however, and soon the gobbled nasty would be back to his old self and on the prowl once more. The object was to gobble all the dots on the screen, whereupon Pacman would beam to a new level and more dots.

In *Pacmania* the new details and frills have to be seen to be believed. If you can imagine *Pacman* Mk 1 as an old '78. *Pacmania* is, comparatively speaking, a video CD which serves you breakfast in bed *and* and thinks up plausible excuses for being late into the office.

For a start, our rotund friend, his four pursuers and the maze in which they conduct their battle are now completely three-dimensional and approximately ten times bigger than their ancestors. Apart from making the game look utterly brilliant this enlargement has resulted in the maze playing area being so massive that you can only see the part immediately around you, so you'll need to use your memory a bit if you don't want to leave a single forgotten dot behind in some hidden corner.

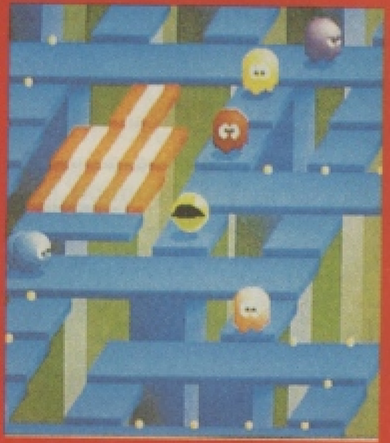
The screen scrolls in four directions, and the controls handle very smoothly, which is just as well, really, because, sometimes, especially towards the end of a level, you begin to feel a bit like Indiana Jones desperately keeping two inches ahead of that giant boulder: one split-second fluff at a corner and it's curtains as the meanies get the bite on you.

One useful addition to the original game is the jump button which enables you to hop over the heads of your opponents. Even if there isn't a monster in sight, it's worth a push or two just for the totally fab sound effects. And there are also a few pieces of fruit lying about the place to be gorged by Mr P.

The scene changes from level to level, from the basic maze of level 1 to a series of bannister-less staircases to be negotiated. The walls of the labyrinths vary in structure from blocks of giant lego to metallic tubing and pools of water. They (the playing areas, that is) get bigger too, and less symmetrical, and the monsters increase in number, making dot-gobbling an even more time- and energy-consuming, business. A systematic approach becomes essential and judicious pressing of the jump button can be the difference between triumph and ingestion. If you can make your way safely through Block Town, Pacman's Park, Sandbox Lane and the utterly impossible Jungly Steps you're a better joystick waggler than I.



Shake those nasties off.



Jumping down the Jungly Steps.

With a heavyweight soundtrack thrown in for good measure, *Pacmania* will surely be massive with wrinklies who thrilled to the original. And if you're one of those bumptious young things whose age only runs to two figures, this combination of Olde Worlde addictiveness and up to the minute detail will have you diving for your dosh.

Nick Kelly

GRAPHICS:	9
SOUND:	8
TOUGHNESS:	8
ENDURANCE:	9
VALUE:	9
OVERALL:	9

TOMMY'S TIPS



Now if we could only remember how to put it all back together. . .

Sprite storage

I own a Commodore 64 and I like to program arcade-type games, but the problem is I am stuck with just eight sprites. I would be very grateful if you could tell me how to store more than eight sprites for animation, etc.
James Burton,
Mexborough,
S. Yorks

While you can only *display* eight sprites without a lot of extra work, it is relatively straightforward to *store* as many sprites as you have room for. The sprite display registers are loaded with the address at which the sprite data is stored, so just by changing the address the sprite can be made to go through a series of changes very rapidly. This can be easily shown by creating your eight sprites in your normal locations and then displaying them all in sequence using only Sprite 0's display register. Only one sprite will be shown, but it will change immediately from one sprite to another.

By extending the sprite storage area you can then have, for example, 64 definitions, eight for each sprite position, or even 64 separate definitions making up one sprite sequence.

Bad memory

I have recently bought a Cumana 3.5" drive for my Amiga 1000. However, I have begun to have loading problems with some programs that worked before while the drive is plugged in.

I presume this is because the disk uses some of the 512k RAM for its operating system. Does any firm, to your knowledge, produce a lead or a "box" that would enable me to "cut off" the drive (so freeing the RAM) without pulling out the cable (and so putting wear on the Amiga port) because additional RAM for the Amiga 1000 is very expensive and I don't really need it anyway.
Marc Loyeau,
Witney,
Oxon

You sound very much as though you have the 256k basic Amiga, rather than the 512k using the RAM cartridge that fits at the front of the machine. If that is the case then you are indeed going to have all sorts of problems like this. When you realise that adding a second drive "loses" nearly 23k of memory, and that some of the graphics problems cannot be even load on less than a 512k machine, you will realise that there is little to be gained by not increasing the memory to at least 512k.

The A500 comes with 512k as standard, and the A2000 comes with 1 Mbyte. I realise that the 256k cartridge is expensive (around £100), but you really aren't going to get the best out of your machine without it. Very few people indeed have a 256k machine, so the chances of anyone producing a box to "switch-out" the external drive is very remote.

Sorry I can't be of more help, but then only Commodore could have produced a machine as complex and exciting as the Amiga and then lumbered it with a paltry 256k of memory (yes, I know 10 years ago *16k* was a *lot* of memory, but that's progress for you!).

Pascal plea

I have just bought an Amiga 500 and I am trying to write programs using MCC Pascal. However, I am having difficulty finding out how to do things like clear the screen, open windows and many other things that can be done using Amiga BASIC. Can you help please?
James Scott,
Aberdeen

I am afraid that the Metacomco MMC Pascal compiler is written to the ISO standard, which means that it can only handle those elements of the languages which are laid down in that standard. This is not strictly correct, though, since the standard does not cover things like Input/Output (I/O) in detail and therefore there are a number of Amiga library routines included on the Pascal disks which allow access to file handling routines, maths routines and the Exec routines.

For example, it is possible to issue CLI commands from within a Pascal program. Likewise, by using the "EXTERNAL" option you can call routines written in another language (normally "C") which *can* call the graphics libraries, but this is not much help unless you also have a "C" compiler! The result is that at present Pascal cannot access routines from the Amiga graphics libraries which would allow you to issue windowing commands etc in the same way as BASIC. The good news is that I have spoken to Metacomco, who say that they are working on a new version which *will* have these facilities. Watch this space.

Scroll on

Could you explain the theory behind scrolling and any appropriate addresses on the 128? If it is too complicated to fit into your pages, then could you recommend a book on the subject and other advanced graphic principles?

Also, I am after a number of seemingly obscure books. Could you, one of mighty connections, tell me where I could get hold of the following: a programmer's reference manual for the 64 and 128, a good follow-up book to "Learning Assembly Language on the C-128" by Glentop (preferably with a section on using Machine Code for games) and a book containing useful memory locations on the 128



(i.e. joystick input receivers etc).

I await your reply eagerly and look forward to reading one of the best parts of CU.
M. Goodwin,
Stoke-on-Trent

One of the complications with the 128 is that there are two of everything; two screens, two methods of accessing them and two different display chips! You are right when you say I don't have room to go into detail here, even on one of them, but I can certainly point you in the right direction.

The theory of scrolling is based on the fact that the whole screen can be moved left (or right depending on where you started), one pixel at a time, up to seven pixels. You then use m/code to quickly transfer all the characters one whole position left, while at the same time moving the entire screen one whole position (eight pixels) back to the starting point. This has the final effect of moving all the characters, *eight* pixels; i.e. one complete character position, but a pixel at a time giving a smooth movement. You can then repeat this as often as necessary, adding new characters on the right-hand side of the screen and deleting them on the left-hand side.

Now, while this is relatively easy for the 40-column VIC-II controlled screen, life is much more complicated for the 80-column screen controlled by the 8563 VDC chip, since this uses 16k of RAM that is outside the normal 128 memory map.

A very good book, which would also fit in as a follow-up to the "Learning Assembly Language" book, is "Commodore 128 Assembly Language Programming" written by Mark Andrews and published by SAMS. In case you have difficulty getting hold of it, the ISBN number is 0-672-22541-7, but Pitman Publishing (01-379 7383) should stock it. As for the Reference Manuals, as far as the 64 is concerned I rate Raeto West's book "Programming the CBM 64" better than the official ref guide, and it has the advantage that he covers screen scrolling in some detail. As for the 128, the Programmers Reference Guide is obtainable from Computer Manuals Ltd (021-708 0118), who also do other books which have the full memory map of the 128.

Machine code

● I have some problems with my 64 and hope you may be able to help me. The first is which book gives you the most help on learning the machine code for the Commodore, how much does it cost and where can I buy it?

The second is what is the best assembler around? I would hope to buy one on cartridge, but tape would be alright. How much it is and where can I buy it?
Stuart Reece,
Derby

Recommending a good book on learning m/code on the 64 is a bit like being asked to recommend a good wine; it is all down to personal preference.

Having said that, my personal recommendation is the book by Raeto West 'Programming the Commodore 64'. Not only does this contain a lot of useful information generally about the 64, but it goes quite steadily through the methods needed to carry out all sorts of useful functions in m/code. It includes the full 6502 instruction set and because it deals specifically with the 64, it scores heavily over those books which seek to teach the 6502 assembly language in general terms. I think it costs about £10 and if your local dealer can't get it, then the ISBN number is 0 9507650 2 3, which should allow your local bookshop to order it for you. A possible alternative is the 64 version of the Dr Watson series by Honeyfold. It costs just £10 and sets out to teach m/code and and assembly language on the 64 using a cassette based program and a book. Honeyfold are on 01-441 4130.

As for an assembler, I would recommend a cartridge as being far less bother, particularly when you are learning m/code (and therefore crashing the system a lot!). A suitable one is the "Micro" cartridge at £55, available from Supersoft (01-861 1166).

Resets

● I own a Commodore 128 but due to the lack of software in Holland for the 128 I use it in 64 mode. My problem is how do you find the SYS number to restart a game once you have reset the computer? I understand that changing the poke value gives more energy and/or more lives but how do you find the SYS number to restart the game? Your help would be much appreciated.
Steve Jones,
Amsterdam

Without some sort of "assistance" it can be very difficult and/or time-consuming to find out exactly where a game starts. By using an m/code monitor, clues can sometimes be found at the start of the BASIC area, or in the cassette buffer, but there is no foolproof answer to cover all games since they differ so widely. If you really want to extend lives and generally POKE around in games then the best way is to buy one of the "freeze" cartridges that allow you to break in and do whatever you wish (almost). Having made your changes you can either continue with the game, or save the result and then the next time you load up, the changes are already included.

Drive away

● I wonder if you could explain and verify the following questions. I was a Commodore 64 owner for two years, but now have upgraded to the Amiga 500. My questions concern the amazing differences in price for the Amiga! No, not the computers but their disk drives. Firstly, except for the Commodore 1010 drive which costs £220, the rest e.g. Cumana CAX 354, LAN and Triangle 1Mb cost approximately £125.

What is the strange reason for this large difference in price, don't these cheap versions work or something? Looking through their specifications compared to that of the Commodore 1010 there doesn't seem to be any difference. Does it all come down to logos and trade marks even in this era of rational spending.

Please can you tell me if there is any important information I have not noticed as I have decided to purchase a disc drive. Also why is it that 3.5 inch drives such as those mentioned above are cheaper than the cheapest 5.25 inch drive?
Simon Lee
Pittington,
Co Durham

You are quite correct when you say it is all a matter of 'the name'. Every time Commodore have launched a new product range they seem to leave the market open for other manufacturers to provide alternative products at lower prices, or to provide the better products that Commodore never got round to producing. There is nothing wrong with any of the cheaper 3.5" drives and some of them take up a good deal less space than the Commodore drive. Indeed, since they are specifically advertised as being for the Amiga computer, you would be entitled to a full refund if any of them failed to work correctly with any Amiga computer.

As for the 5.25 inch drives being more expensive, Evesham are about the only people to have produced a really close compatible drive for the Commodore 64 and 128 computers, mainly because the disk operating system is built-in to the drive itself. This has proved very difficult to copy without infringing copyright, hence there has been little competition so the price stayed high.

TOMMY'S TIPS

Tommy's Tips

Amiga programmer

I am an Amiga A500 owner, and I want to learn to program the Amiga in machine code with a view to publishing the programs professionally. so I would greatly appreciate your advice on which assembler/dissembler/monitor to buy.

Also could you tell me which Amiga machine code teaching book would be the best to buy for my purposes, bearing in mind that I have not programmed in machine code before.

P. J. Westgate,
Norwich.

The very first thing I will say is that if you have never touched machine code before, the Amiga is probably not the place to start. For a start it is a multi-tasking machine, which means that your program must be capable of running at the same time as several others, all using the same memory.

While there are correct ways to access the features of the Amiga, equally there are other methods which may work fine as a single program, but which will cause the machine to crash quite spectacularly the minute something else tries to share the machine as well. If I tell you that in order to write professional programs that use the full features of the Amiga you really need to purchase a variety of manuals, about 6-8 in total, costing around £20 each, then you will see that even for the fully experienced programmer, there is an awful lot to learn.

My personal suggestion is that if you want to program the Amiga to a high level, then learn the 'C' programming language. This is easier than assembler, fast to develop, can access all the Amiga libraries, and the compiler will produce fast code that will behave correctly in a multi-tasking environment. This is not a cheap option either, with the Lattice C compiler costing £190 and suitable 'C' programming books about another £20-£40. You will still need things like the numerous ROM Kernal manuals for the Amiga, and probably one of the many programmer's handbooks as well.

If you are really intent on driving into m/code then there are three possible asemblers, K-Seka (£80), Macro Assembler (£70) and Devpac (£60). As for learning 6800 assembler language, you will probably benefit from buying something like "First Steps in Assembly Language Programming — 6800", published by Bantam Books (£19), and "68000 Assembly Language Programming, 2nd Edn" written by Leventhal and Hawkins (£20). All the software mentioned can be obtained from Silica Shop (01-309 1111) and the books, including all the Amiga manuals, are available from Computer Manuals Ltd (021-708 0118).

Freeze sucker!

I have recently acquired a Star NL10 printer with a Commodore interface and would be very grateful if you could tell me if there are any programs or cartridges for sale that would allow me to print out hi-res screens of games to the printer.

Andrew King
Wembley

You are in luck! Not so long ago I would have said that there was nothing that could stop a game in mid-play and then dump the hi-res screen to a printer.

Now, Trilogic have come to the rescue with the 'EXPERT' cartridge. For only £30, this cartridge will allow you to freeze a game at any point, save the hi-res screen (and later it as well for alter use!) and/or dump the screen (hi or low res) to any dot-matrix printer, either serial or centronics. It also does lots of other fancy things as well, like the ability to save the sprites from a game, and speed up disk accesses. Trilogic cand be contacted on (0274) 691115.

Car control

I am a 64 owner who is having difficulties with a program. I am doing a car game but I can't find a way to control the car using a joystick. Can you help???

Simon Stolting
York

You don't say whether you are using a BASIC program or m/code. However, unless you want the car to leap across the screen every time you even think about moving the stick, BASIC is more than fast enough for that sort of thing.

The following routine changes two variables which represent the x and y screen co-ordinates of an object. Provided you set the variables to the correct start position, you can use this inside loop to move the object anywhere you like. Note that you will still have to include checks for collision, etc, inside the loop as well.

```
10  PRINT"<CLR>":
    POKE2040,13
15  REM DEFINE A SPRITE FOR
    DEMO
20  FOR S=0 TO 62:POKE832+
    S,255:NEXT S
30  VR53248:SP=1: REM SP IS
    SPEED
40  LX=160:Y=100
100 REM MAIN ROUTINE
110 POKE53281,0
120 POKE+39,3: REM MAIN
    SPRITE COLOUR
130 X=LX:IF X >255 THEN
    X=X-255
140 POKEV,X:POKEV+1,
    Y:POKE+21,1
150 JR1=56320: REM
    JOYSTICK PORT 1
160 JV=PEEK(JR1):IF
    (JVAND31)=31 THEN 160
170 IF (JVAND1)=0 THEN Y=
    Y-SP:IF Y< THEN Y=0
180 IF (JVAND2)=0 THEN Y=
    Y+SP:IF Y<255 THEN Y=
    255
190 IF (JVAND4)=0 THEN
    LX=LX-SP:IF LX<255
    THEN POKEV+16,0:IF
    LX<0 THEN LX=0
200 IF (JVAND8)=0 THEN
    LX=LX+SP:IF LX>255
    THEN POKEV+16,1:IF LX>
    370 THEN LX=370
210 IF (JVAND16)=0 THEN
    SP=SP+2:IF SP=7 THEN
    SP=1
220 GOTO130
230 REM FIRE BUTTON
    CHANGES SPEED
```

Video

I own a C16. About a week ago I tried to tape (onto a video) some of the things I had done on my computer — music, pictures etc. This was quite easy, I connected my computer to the video, then the video to the television. Then comes the first problem, my video needs to be switched off before the computer can transmit a picture through the video onto the TV — BUT! I have found out that if the video is switched on (causing the screen to fuzz and flicker) and I record, then the video will record what I have done on my computer. But when I tried the tape to see what my efforts had done, I was shocked to find that the video had recorded the music graphics but the picture was awful and the sound wasn't up to scratch, can you help me? Is there a way of recording what I do on my computer onto a video cassette?

John McBride
Lancs.

You don't whether you are trying to use the video output from the C16 or the RF (TV) output. If you trying to use the video output then there is a possibility that you are interfering with the video frequency used by the recorder itself. This would explain the bad picture quality. There is no reason why you cannot record and view at the same time, since that is one of the things that video recorders are designed to do. Provided the signal coming into the recorder looks like a signal from an antenna on the roof then you should have no problem, so if you are not already using the computer RF output into the video RF input, then try it. Set up the video recorder exactly as if you were going to record a TV program which you were also going to watch. Once the video recorder is turned into the right channel for the computer you should be able to record without problem. There is one thought; some TVs do not work well with computers and there is a possibiity that your video recorder has the same problem. The reason is that the computer drives the colour signals to much greater levels than a normal TV signal (sometimes called colour saturation) and some equipment just cannot cope with this.

Tommy's Tips

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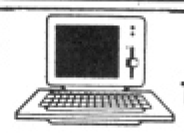
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A merry Christmas to all our readers from the CU Crew

And the rest of you can naff off!

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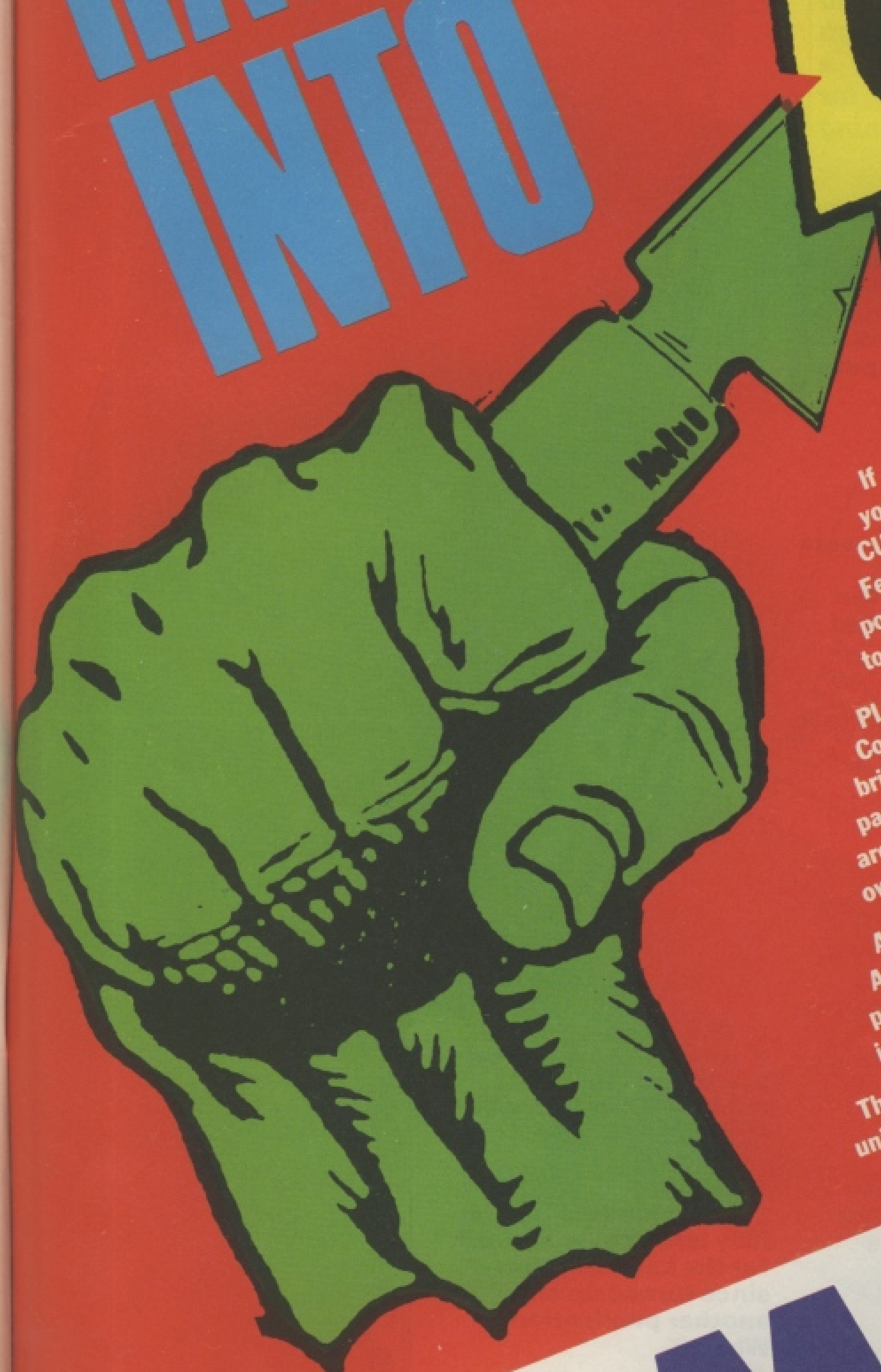
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ADVERTISMENT INDEX

NEXT MONTH

HACK INTO '88



If all those games you bought over Christmas are hacking you off come the New Year because you can't reach the end CU is on hand to help you hack back. On the front of our February issue you'll find ten cards with the latest red hot pokes to the big games of the moment and there's a chance to get still more!

PLUS; FREE AMIGA SUPPLEMENT
Contained inside our first bumper issue of the year will be a brilliant twenty-four page supplement on the Amiga. It's packed full of reviews, features and previous of games which are going to make 1988 a year to remember for Amiga owners.

AND THERE'S MORE . . .
A scoop cover, the results to the CU Crucial View readers' poll, reviews of the games which didn't make it in time including *Sub Battle Simulator*, *Gryzor*, and *Rastan Saga*.

That all makes us the best value for £1 in the gaming universe. Buy us or be very sorry.

HOT SHOTS CHRISTMAS TRIVIA

Right you've stuffed yourself stupid and helped yourself to far more wine than you're allowed and you're bored. The old pud's lying heavy and you just want to sit quietly somewhere with something to take your mind off the Queen's speech. How about a bit of trivia to do the trick! Gather the family round and ask them the following incredibly tough questions and prove to yourself that you're a loyal CU reader. And watch out soon for Hotshot's Trivia — The Board Game, coming when I can sell the licence.

A) Which rebellious company was this news story (taken from the Sun) written about?



Truants are set to be millionaires

TWO youngsters who skived school to invent and sell computer games are set to become millionaires.
Whizzkid brothers and expect to make their first million early in the New Year.
company bosses Richard, 18, and David, 20, of Banbury, Oxfordshire, started inventing games for their own computer years ago.
They did not think much of those in the shops.
Proud dad Jim, 46, said: "They just seem to know what the public want."
He added: "They used get in trouble for skipping off lessons at school."

1) Which one of these is not a computer game?
- a) Communist Mutants From Outer Space
- b) Attack of the Killer Tomatoes
- c) Surf Nazis must Die

2) Is Ad Manager Mark Scriven's favourite phrase:
- a) Those be roight tasty radishes.
- b) There's nowt as queer as folk.
- c) Datel Electronics

3) Firebird Silver recently released Ubik's Music, a budget music program. Writer Ken McMahon sparked a bitter dispute by calling Ubik:
- a) A divvy
- b) A fart
- c) A nobhead

4) Which brand of sweets caused a flurry of correspondence in the CU Letters column and why?

5) Who holds the rights to Morpheus.
- a) Firebird
- b) Hewson
- c) Don't care but wish they'd put it out

6) What was US Gold manager Tim Cheney's profession before he moved into the software business?
- a) A deckchair salesman
- b) A magazine editor
- c) A lorry driver

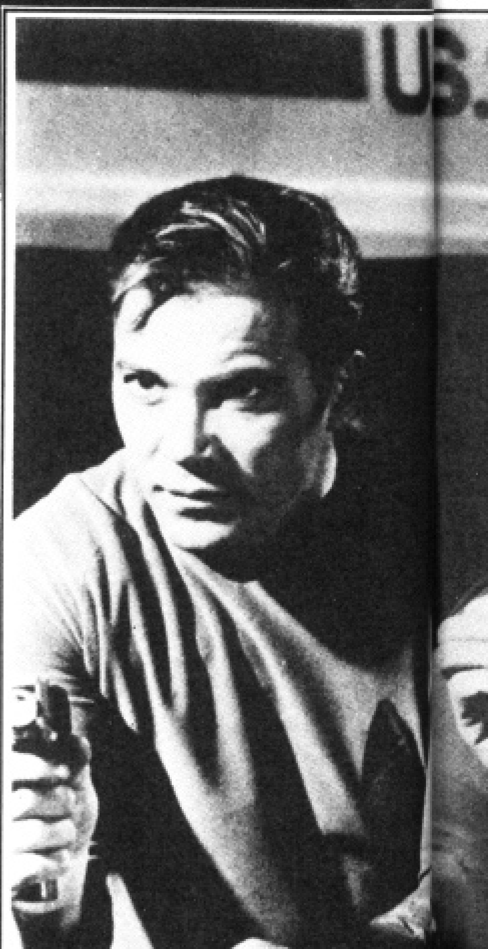
7) Which one of these celebrated footballers has not sponsored a football game?
- a) Peter Shilton
- b) Gary Lineker
- c) Mark Dennis

8) Which one of these pop stars didn't appear in the pages of CU this year?
- a) Mark Kelly
- b) Zodiac Mindwarp
- c) Rick Astley

9) Which one of these page three models have not appeared in a computer game?
- a) Samantha Fox
- b) Maria Whittaker
- c) Debbie Ashby



B) What is the relationship between this rather strange person and a series of rather grisly murders?



C) This game has just made it onto the Atari ST, but how late is it on the 64?
a) 12 months b) 18 months c) Two years

10) Commodore User's May issue cover artwork for the Last Ninja has since turned up on another publication. Where?





11) Which dirty dog of a programmer urinated in Gary Penn's kitchen sink?

a) Andrew Braybrook
b) Stavros Fasoulas
c) Tony Crowther

12) Which software company boss burnt his garden down this year?

13) What was the case of 'The Disappearing Nipple', and why did it disappear?

14)Which of these 2000AD characters has not or isn't set to appear in pixels?

a) Nemesis
b) Halo Jones
c) The ABC Warriors
d) Strontium Dog

15) Which games were recently awarded an '18' certificate?

16) Domark's Mark Strachan excels at which sport?

a) Tennis
b) Australian Rules
c) Croquet



D) These two programmers used to be a team. Who are they and where has the one on the left turned up?

HOW DID YOU DO?

45 Don't try it on, you couldn't score that many. Nevertheless this makes you perfect Hotshots material, you're dishonest and untrustworthy.

30-40 Well done! I can tell you are a loyal reader. Even the Ed got one wrong.

20-30 Nice going but you've missed out on some crucial issues somewhere along the line. Place a regular order with your newsagent and don't let it happen again.

10-20 Dismal. You simply must try harder. Either that or your Dad isn't giving you enough pocket money to buy the mag. Here's a tip. Pop over to the newsagent and put it on your paper bill. That way you don't have to bother.

0-10 Pathetic. You picked up the wrong mag. You in fact wanted CCI.

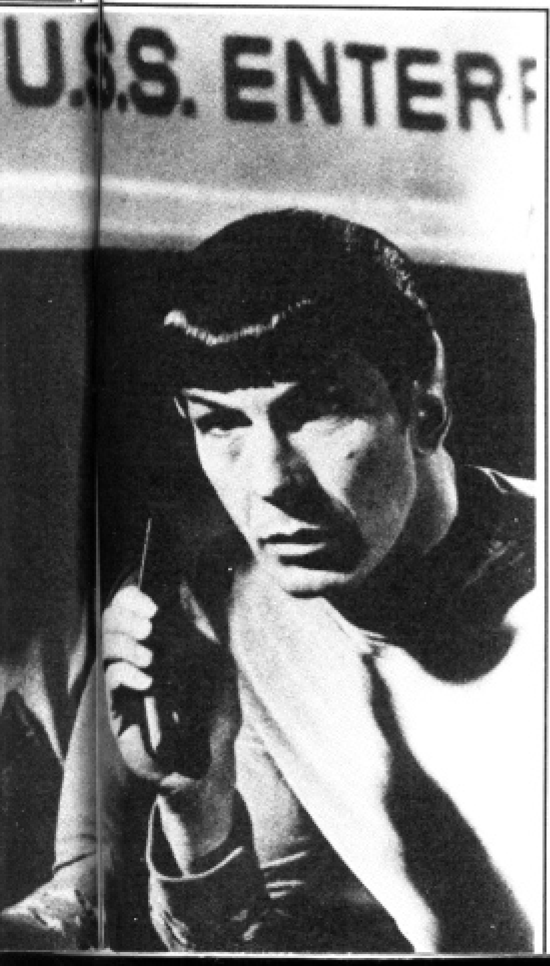
Award yourself two points for every correct answer.

ANSWERS

1) c) Surf Nazis is a film, Communist Mutants actually appeared courtesy of Atari and Killer Toms was from Global Software. 2) c) 3) It was in fact a nobhead, but Ubik has now admitted he is one publicly. 4) Smarties, because we asked what the letters on the lid were for. 5) a) but award yourself one point if you said c). 6) c). 7) Mark Dennis. 8) c). 9) c). 10) Rune Quest, Land of Ninja. 11) b). 12) Mark Cale, who else could do it? Minus one if you got this wrong. 13) It was originally peeping out from the bra in Ocean's Game Over ads. It was withdrawn because people found it offensive. 14) c). 15) Jack the Ripper and Frankenstein. 16) c).

ANSWERS TO PIX

A) The skivers were the Darlings of Codemasters.
B) This is one of the St Brides team who wrote Jack the Ripper.
C)c).
D) Dave Collier and Tony Pomfrett. Tony now works for Special FX the people who wrote Hysteria.



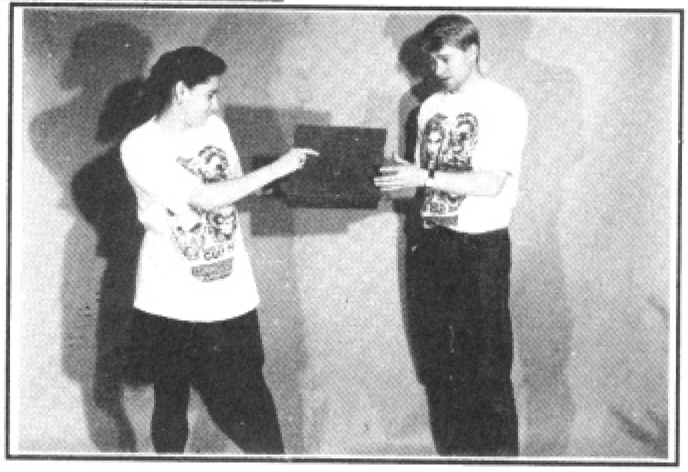
ED. MEETS GIRL

A Heartrending Tale of Love at First Sight

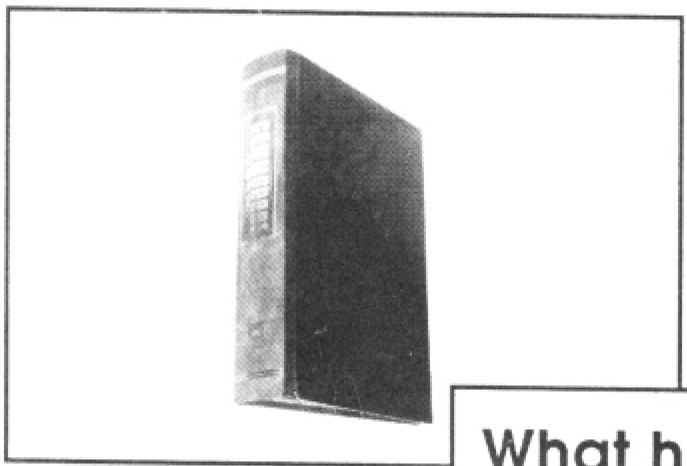
CU Reader Offer



CU Editor Mike 'Hot Shots' Pattenden hangs-out in the office browsing through the issues of his favourite mag, kept in tip-top condition by the new CU binder



Along comes an avid CU reader kitted out in her fav. magazine's T-shirt. Mike recognises her as one of the CU species and thinking she has eyes for him gladly shows her his new discovery



What a fool! Devious Debbie only has eyes for his binder. She legs it leaving poor Mike with only his T-shirt



But Devious Debbie is soon brought down to earth and the binder takes flight

What happens next?

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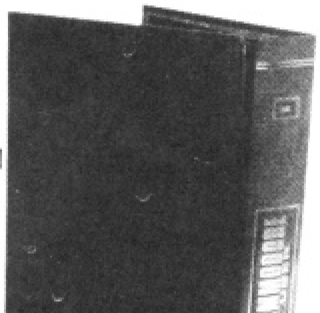
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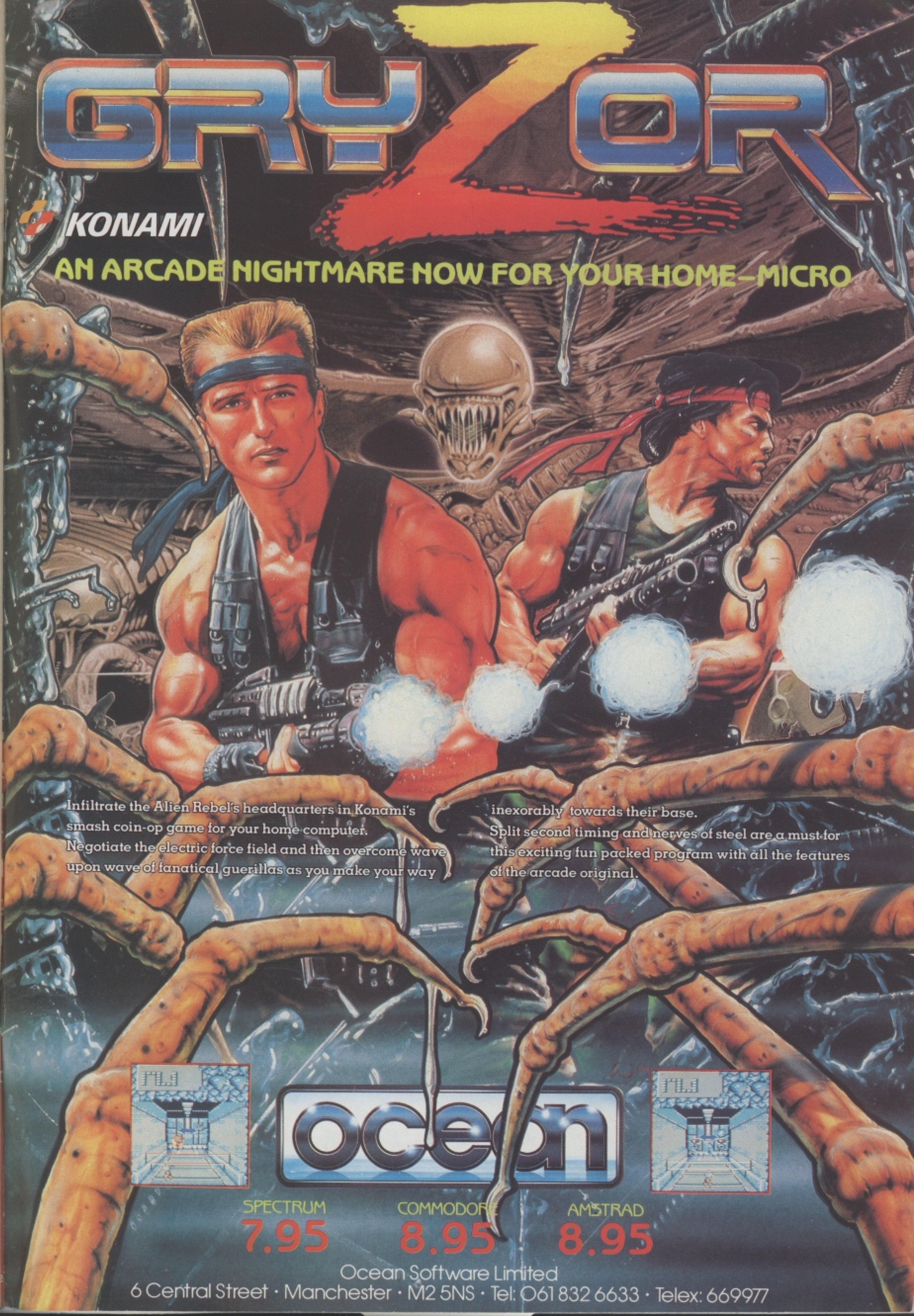
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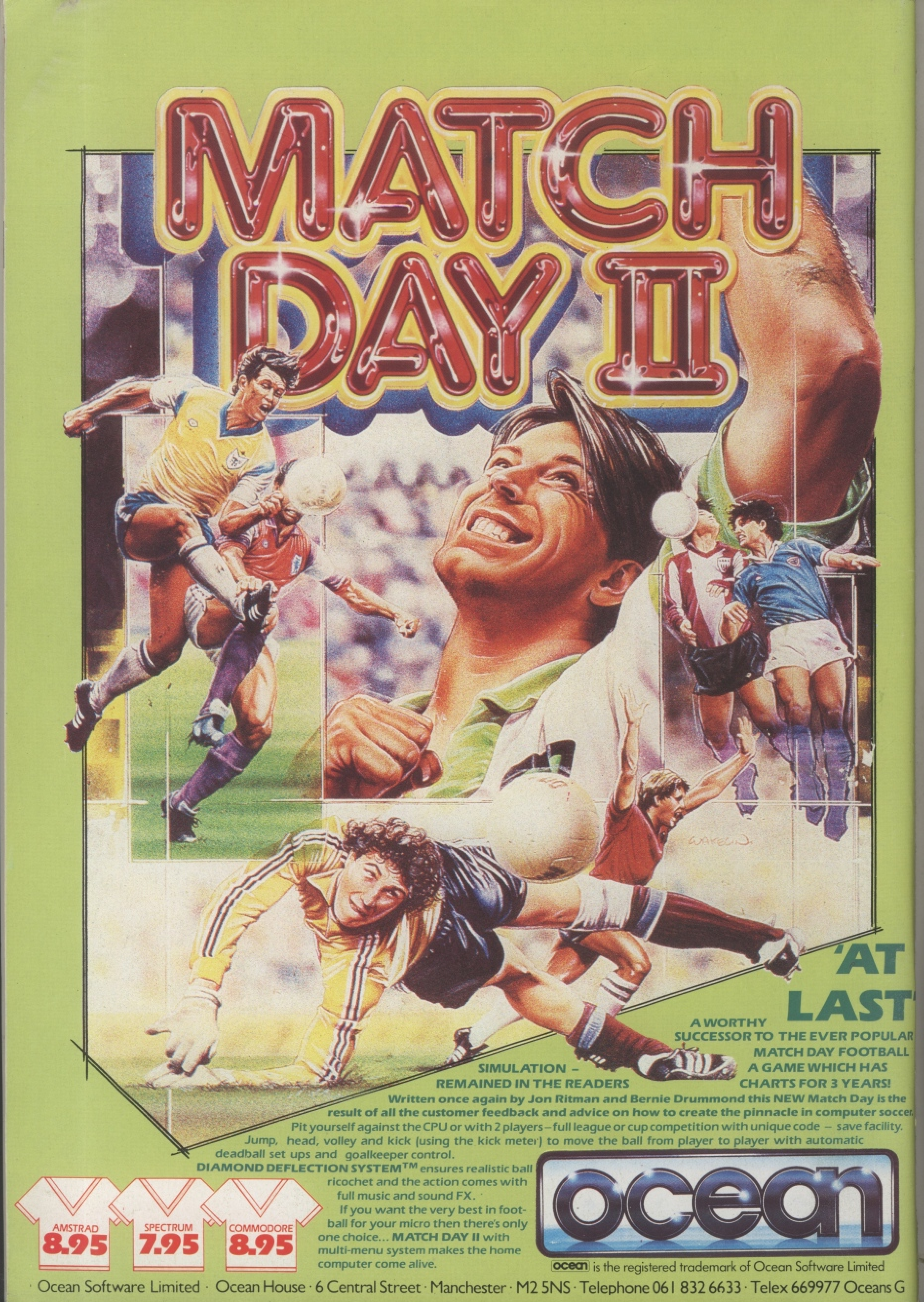
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M	T	W	T	F	S	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
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FEBRUARY

M	T	W	T	F	S	S
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MARCH

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APRIL

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JULY

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AUGUST

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31						

NOVEMBER

M	T	W	T	F	S	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

DECEMBER

M	T	W	T	F	S	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

